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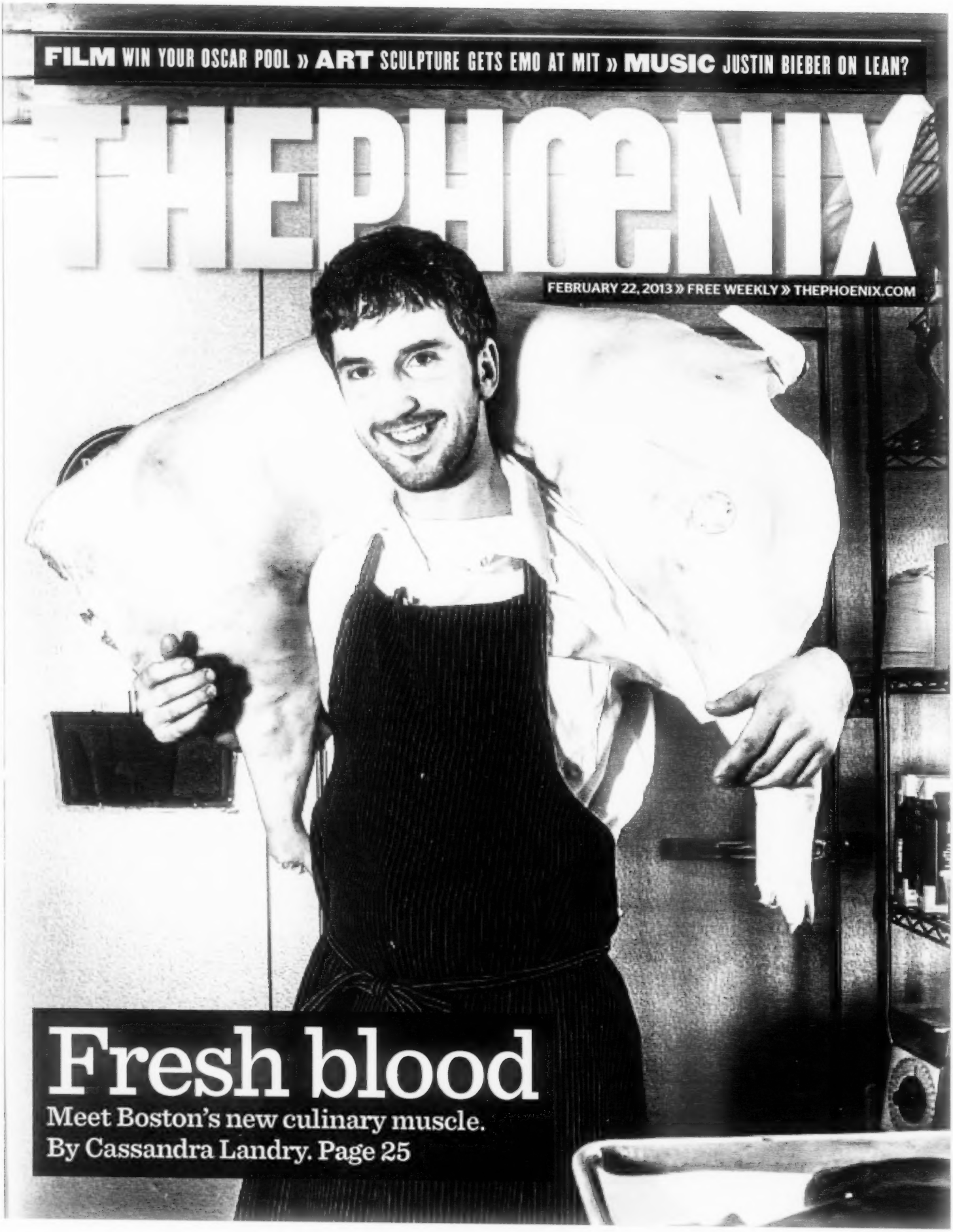

Fresh blood

Meet Boston's new culinary muscle.
By Cassandra Landry. Page 25

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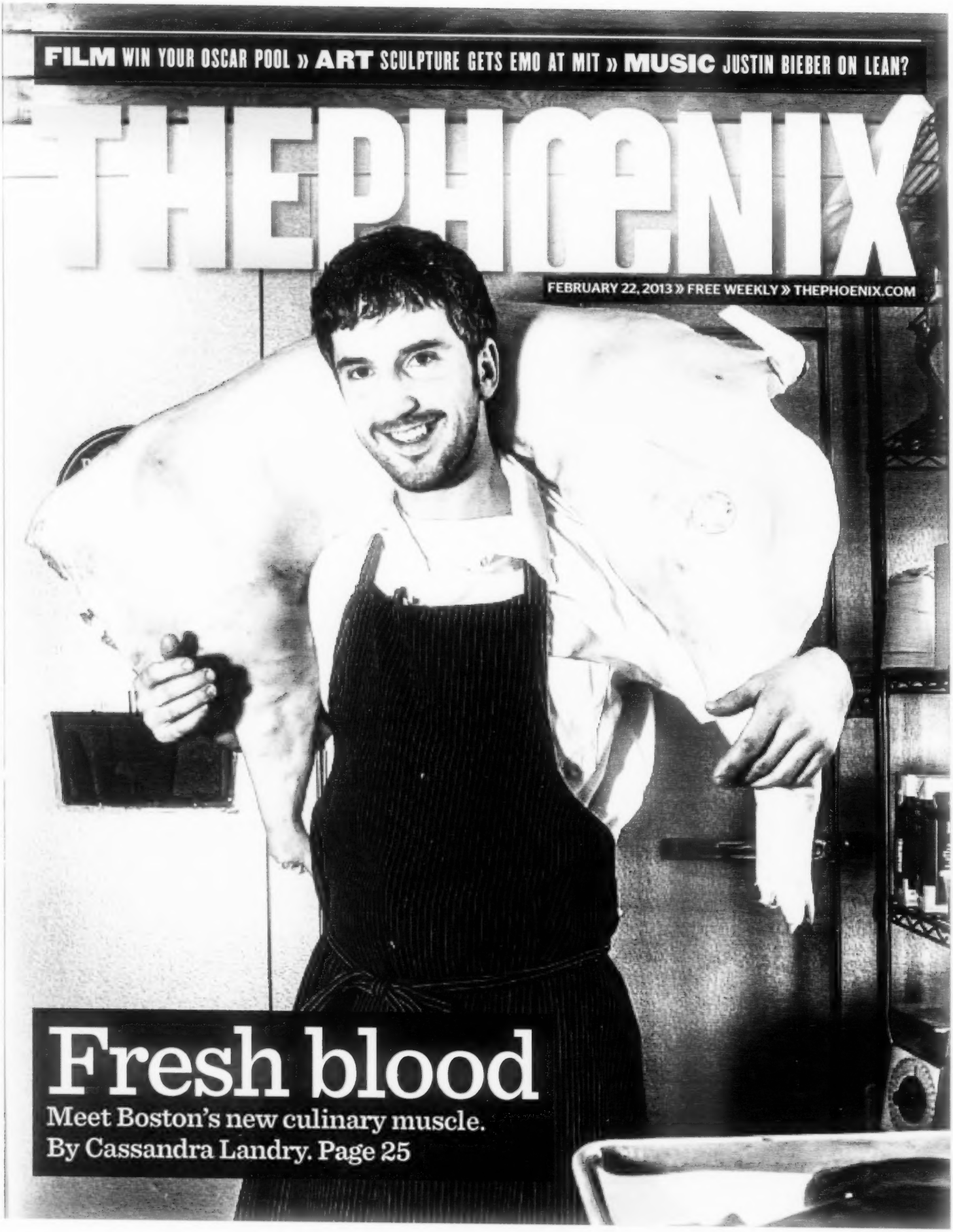

Fresh blood

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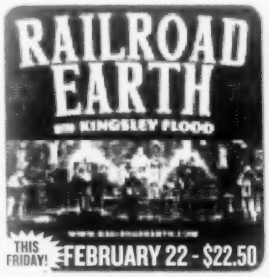

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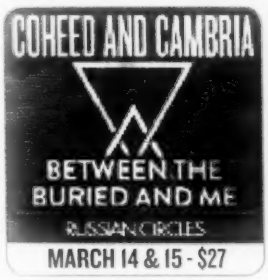

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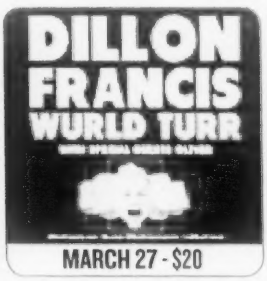

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THE PHOENIX

"We're trying to build something that isn't as confined or ordinary as what's been here before."

p 25

West Bridge's Matt Gaudet, one of the chefs shaking up the local culinary scene

ON THE COVER PHOTO BY GINA MANNING :: THIS PAGE PHOTO BY KELLY DAVIDSON / KELLYDAVIDSONSTUDIO.COM

THIS WEEK AT THEPHOENIX.COM :: FROM THE GUT We debut a new music column by Mean Creek's Chris Keene. :: **VOTE NOW!** Boston's best people and places are waiting for your seal of approval. :: **BOSTON PROJECT** Premiered: a Slaine-curated compilation of local rap dons. World's first Annie Dookhan song reference?

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FROM THEPHOENIX.COM

RE: "THE NEW ABOLITIONISTS: GLOBAL WARMING IS THE GREAT MORAL CRISIS OF OUR TIME," BY WEN STEPHENSON (02.15.13)

Very powerful stuff. And it is deeply appropriate for the message to come from Boston. Check out the opening chapter of Stephen Puleo's book *A City So Grand* if you want to see a riveting account of direct resistance to slavery and the Fugitive Slave Law here in 1851.

Stephenson is right in seeing the need for a broad swath of action, from the direct resistance in protest to the political folks who (like Lincoln did) will ride the waves of passion to implement even greater change than they set out to make.

—"SETH KAPLAN"

Consider how long society would last if there was a sudden cessation of fossil fuel supply? It wouldn't last more than 3 weeks. Food production and distribution would cease, people wouldn't be able to get to work, and the fuel wouldn't be there to power production or offices. Medical facilities would stop, preventing treatments and disease control, even clean water would not be available. Is that what you really want? Take the fossil fuel industry down, and you take society down with it.

Be careful what you wish for.

—"SIMON"

RE: "15 REASONS WHY 'ROADRUNNER' BY JONATHAN RICHMAN AND THE MODERN LOVERS WILL BECOME THE OFFICIAL ROCK SONG OF MASSACHUSETTS IN 2013," BY JON GARELICK (02.11.13)

I'm all in support of anything proclaiming the genius of Jonathan Richman, but somebody oughta fact-check the bill language: there is no town in MA called "South Greenfield" and as a former resident of that town, I never heard anyone call the southern part of Greenfield by that name. Also, Amherst and Greenfield are rural, not urban, landscapes. Had I stayed on the North Shore my whole life, I too would have fallen into the same trap of thinking MA stops east of 495.

—"TIM COHEN-MITCHELL"

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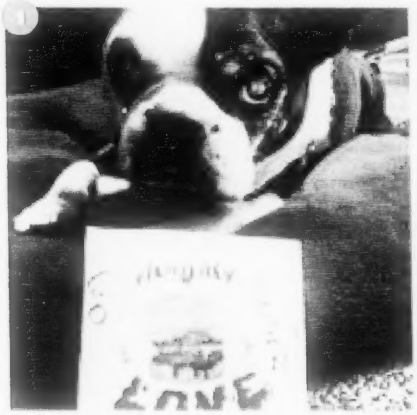

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NOW & NEXT

» You know how to duck duckface, but are your OkCupid pix just ok? You're doing it wrong. Plus: keeping it simple in an Eastie loft.

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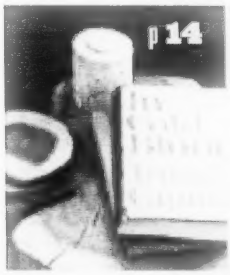

VOICES

» Justin Bieber embraces delinquency, local pols eye Ed Markey's seat, Occupy wins a hollow victory, and the DPH slouches toward a medical-marijuana policy.

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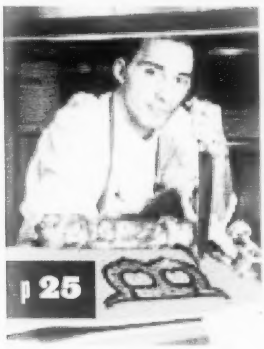
SPOTLIGHT

» We jump in the kitchen with five up-and-coming chefs — and one acclaimed food-truck crew — to get a taste of Boston's freshest culinary talent. Plus: we poll five Boston super-chefs to get their picks for the best of the next generation.



FOOD & DRINK

» Luke O'Neil asks why alcohol is the last arena where sexual stereotypes reign. Meanwhile, when you're done with your gender-neutral drinking, Felcaro Pizza will carb you back up.

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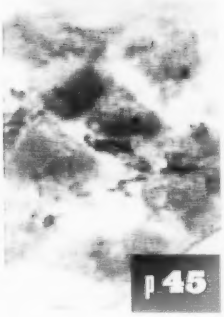

ARTS

» Amalia Pica makes emo sculpture, Phil Lapsley investigates phone phreaks, Robert Brustein explains Shakespeare's will, Peter Keough predicts this weekend's Oscars, Liz Pelly gets inside pRIMORDIAL sOUNDS, and Ayana Mathis talks about *The Twelve Tribes of Hattie*.

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» Claude VonStroke burns up the dance floor; Zachary Quinto looks damn fine in a suit.

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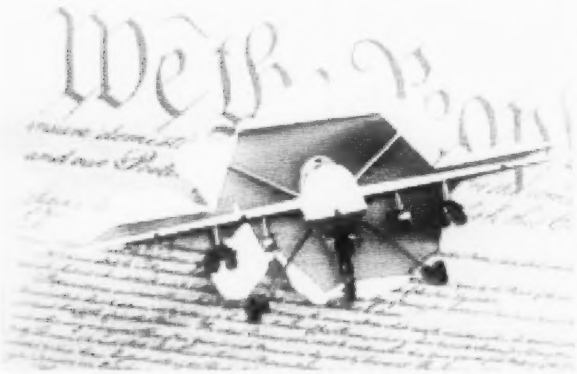
DRONES: 10 THOUGHTS

1. Foreign drone attacks are almost (but not quite yet) as American as apple pie.

2. Flying death robots have become the Obama administration's weapon of choice in its iteration of the war on terror.

3. Drones satisfy the bloodlust of neocons who see the world as America's playground, without worrying middle-of-the-road voters who tend to fret when their sons and daughters and husbands and wives are killed or wounded overseas.



4. Drone attacks have created a new psycho-political reality that has insulated President Obama from a good deal of right-wing nuttery while he has withdrawn uniformed troops from Iraq and continues to do the same in Afghanistan.

5. In the larger scheme of things, this has had benefits. But those have come with a hefty price tag.

6. The cost of Obama's intermediate drone success has been clear for some time. In terms of domestic impact, it is unconstitutional, mething up the already steroid-fueled exercise of executive power known as the war on terror: warrantless wiretaps, indefinite detention, rendition, torture, and all the rest. In regard to the conduct of foreign policy, drone attacks over time may create more terror sympathizers and terrorists than they kill. As a result of civilian deaths and outrage over violations of sovereignty, the specter of intensified radicalization in the Muslim world is impossible to ignore.

7. Very few in Washington public life have wanted to confront — or even recognize — the constitutional, policy, and moral implications that drone warfare entails. The mainstream media reacted with predictable shock and awe when a very discrete set of particulars emerged as a result of the Senate Intelligence Committee's tepid questioning of CIA Director-designate John Brennan two weeks ago. However, principled conservative journals such as *First Things* and the *American Conservative* and thoughtful left-leaning publications such as the *New York Review of Books* and the *New Republic* have examined in painful detail the hazards of Obama's drone policy. The political middle, including the bulk of the president's supporters, has maintained a convenient silence. It is difficult to imagine that this would be the case if the drone Svengali were George W. Bush.

8. To be fair, the Obama administration has been more forthcoming on the issue of drones than the media or the American Civil Liberties Union (perhaps the most persistent critic on the left) would have you believe. Officials, including Brennan, have spoken publically and in detail about policy. And those details, more or less, are contained in the white paper the Justice Department recently released to Congress.

9. It is not that the White House has not worked to develop a legal justification. As the white paper shows, it has. The problem is two-fold. As is almost always the case, the process was shrouded in secrecy so obsessive as to be deemed obscene. The paper was never classified and should have been made public long ago. But process aside, the legal reasoning is deeply flawed. Like the Bush administration's attempts to justify torture, the Obama administration's attempt to justify the directed assassination of Americans overseas flies in the face of the US Constitution.

10. Many find it difficult to worry about the death by drone of Anwar al-Awlaki, a US citizen living in Yemen. Al-Awlaki was, after all, the brains behind the failed underwear-bomber plot. In cold-blooded terms, what is scary about his White House–ordered assassination is not so much his death, but that the same reasoning used to order al-Awlaki's killing could be used to order the death of an American citizen at home without a trial. Brennan failed to give a clear answer on this question. Neither Brennan nor any other prospective CIA chief should be approved without doing so, as Senator Rand Paul has justly maintained. Legal scholars have quite rightly focused on the fact that of the many flaws in the government's reasoning, the most significant revolves around how "imminent threat" is defined — because it is the idea of imminence that gives the government the alleged authority to kill Americans at home or abroad. That's what the drone controversy is all about. And however you look at it, it's mighty scary. Nobody elects a president to be judge, jury, and executioner.

Nobody elects a president to be judge, jury, and executioner.

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DRYNC DIRECT » A CHEF'S ABODE » BIEBER'S DARK SIDE » DPR LISTENING SESSIONS

Nadia Nouyeau
page 12

DRYNC UP

This app brings new meaning to the term "drunk dialing." Launched at this month's Boston Wine Expo, the locally developed Dryne Direct lets oenophiles stock up on new vintages with their iPhones whenever and wherever they discover them.

"Even if you manage to remember the name of a wine, finding it at your local retailer can be a challenge," says Dryne CEO Brad Rosen. "Dryne Direct gives you the power to buy them anytime."

Scan a bottle's label, and the app will show you pricing and ratings, as well as a place to make tasting notes on your new find and record where you first sipped it. If you decide the wine is a must-have, put it in your cart and buy a bottle (or six for free shipping to your door).

There are currently more than 15,000 wines available in the app's on-sale database. If your choice is a little obscure, the image is sent to a Dryne employee who'll try to identify it. If it's not purchasable now, the curation team will let you know when the wine becomes available.

You can also browse wine lists from local restaurants. "We're currently experimenting with several fantastic Boston restaurants. If Dryne users love having restaurant wine lists in the app, we'll expand our coverage," Rosen explains.

But the convenience factor might be the biggest selling point for the MassChallenge-winning Cambridge company.

"The Internet has democratized so many things — music, movies, consumer goods. People have incredible choices at their fingertips. They experience products in the 'real world,' and buy online," Rosen says. "We aim to democratize wine."

_CHERYL FENTON

GIVE IT UP FOR DRINKING
"I HAVE BEEN WORKING MY WAY THROUGH BORDEAUX, LEARNING THAT I PREFER RIGHT BANK, MERLOT-CENTRIC SELECTIONS (IN SPITE OF THE MOVIE *SIDEWAYS*)," ROSEN SAYS.

WE'LL HAVE THIS ONE FOR
"ASCHERI BARBERA D'ALBA — A GORGEOUS, ELEGANT RED WINE WITH A GOOD AMOUNT OF COMPLEXITY."

BEERADVOCATE

Nemo. Although we told him that he could go find himself, he managed to shut down the city of Boston and consequently our Extreme Beer Fest (EBF), originally scheduled for February 8 and 9. However, thanks to beer being rather resilient and a lot of great people who showed their support, we were quickly able to reschedule for March 15 and 16 at the RCA Cyclorama.

That's right, EBF is taking over Saint Patrick's Day weekend! We might be releasing extra tickets for the new dates, so keep your eyes peeled on beeradvocate.com/ebf. It's going to be quite the weekend for boundary-pushing beer. Boston may never be the same.

Wait. It gets better: EBF now anchors Boston Beer Week, which will have local bars, restaurants, and stores celebrating beer from March 8 to March 17. To find more info or add an event, visit bostonbeerweek.org.

_JASON & TODD ALSTRÖM

GOT BEER COMMENTS? DROP A LINE TO BROS@BEERADVOCATE.COM OR @BEERADVOCATE

YOU'RE DOING IT WRONG: SEXY PICS

Don't worry. Our expert is here to help.

Still shamelessly snapping iPhone selfies of your #KillerAbs in public-bathroom mirrors? It may be time for professional help. Lara Woolfson and Kate Harper of Waltham's Studio Nouveau let locals unleash their inner bombshells through sexy boudoir photography (as shown above). And photographer Ryuji Suzuki of Boston's Beaupix has a growing business taking online-dating profile pics for clients. Post-Valentine's Day is prime time for both studios, but they found time to share some tips to help us newbs get ready for our close-ups.

_RENATA CERTO-WARE

ON STRIPPING DOWN: Prepare for some nerves — but don't let them stop you, says Woolfson. "Everybody is nervous; there are no two ways around it. Everyone on our team, including hair and makeup and assistants, have had boudoir shoots of their own, so we all know how nerve-racking it is at first. Once we've started shooting, we show the client a few photos right away. Nerves are immediately calmed when they think 'Damn, is that me?!' — we hear that all the time! Champagne also helps."

ON WHAT TO WEAR: "We've had everything from Red Sox hats to furs, feathers, and whips. The more personal, the better!" Woolfson says. "The most flattering choice is a corset. It streamlines a waistline and creates or accentuates a great bosom. But try to avoid too tight underwear. Not even Kate Moss can pull that off!"

ON WORKING IT: "Good posture can knock off 15 pounds. (This applies to everyday life, too!) And I always remind clients about perspective: what is closer to my lens appears bigger, and what is further away appears smaller," says Woolfson. "I encourage the ladies to push their hips back and bring 'the girls' forward. We replicate a lot of pin-up retro looks — those curvy women really knew how to work it!"

ON PROFILE PICTURES: "A lot of people choose photos that don't make a great first impression," says Suzuki. "I'm talking about party pictures, pictures with ex-es with their faces partially cropped out, a close-up of a body part, a 'mysterious' photo . . . There's no end to this list."

ON SETTING THE RIGHT TONE: "If a photo is just about a sexy body or a pretty face, your inbox will be flooded with annoying — and inappropriate — messages," Suzuki says. "Another no-no: scanning your school or company ID, or posting a corporate headshot."

ON EXPRESSING YOURSELF: "Make sure your profile photo really reflects who you are," says Suzuki. "I always speak with clients beforehand to get a sense of their personalities, and then make suggestions for background and ambiance: trees or the ocean for someone outdoorsy, artwork or modern architecture for art lovers, bookshelves for avid readers. If you like animals, bring your four-legged friend along for the portrait! Even subtle visual cues like these can define a target audience more specifically and help attract interest from the right matches."

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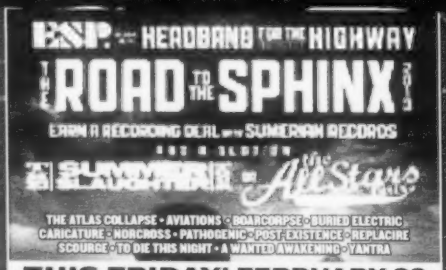

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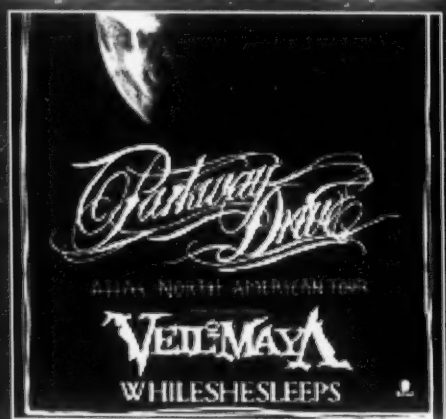

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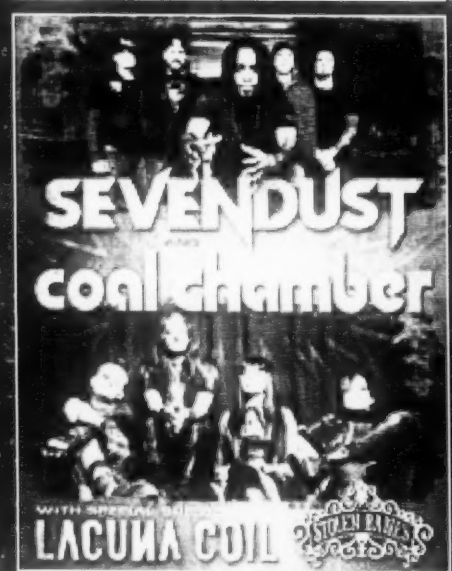

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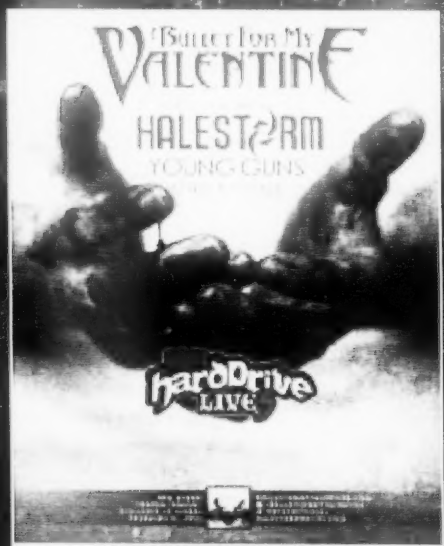

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AT HOME WITH MICHAEL NAVARRETE

IN FOOD AND FASHION, presentation is key. So chef Michael Navarrete of the Regal Beagle and his girlfriend, stylist Laura Pritchard, are the perfect pair to decorate this airy East Boston loft. The result is warm and inviting, like his menu of sophisticated comfort food; simple and elegant, like her approach for clients like Refinery29 and *Teen Vogue*. We stopped in to see how these lovebirds keep their nest.

—SCOTT KEARNAN

Located in a converted factory, the loft boasts sharp industrial-chic architecture. But Navarrete and Pritchard, who grew up in Vermont and New Hampshire, respectively, prefer "comfy and rustic" to super-modern style. "We love that if you run your hand across it you'll get a splinter," says Pritchard of this **Restoration Hardware dining table**, which shows character in every crevice of its reclaimed barnwood top.

Navarrete grew up in Killington, Vermont, as part of a large Mexican family, and you can expect more Mexican influences on the Regal Beagle's upcoming spring menu. The home is full of nods to his background, like the **molcajete** on the kitchen counter, which serves as a perfect spot for stashing house keys.

Pritchard's taste in décor mirrors her fashion sense; she likes a high-low mix of pieces in neutral tones with a few bright pops of color. She found this **tree-stump side table** at an NYC flea market, the birch-branch candleholder on Etsy. (The books are first editions of her favorites: Truman Capote's *In Cold Blood* and Ira Levin's *Rosemary's Baby*.)

Relax, Red Sox Nation. This **Yankees shrine** reflects Navarrete's relationship with his father, a die-hard fan ever since he emigrated from Mexico in 1960. Navarrete has a baseball signed by Derek Jeter on his bookshelf, but more valuable is the photo here of a Yankees-Sox showdown at Fenway — the last game he saw with his dad.

The previous owners left this **bookcase**, but the couple is responsible for the artful arrangement of classic novels, cookbooks, and fashion photography. Empty space is filled with trinkets and mementos — like a wedding photo of Navarrete's parents — and metal flaps conceal less-attractive items like DVDs.

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THE BIG HURT

LEANIN' WITH BIEBS

BY DAVID THORPE

BIEBERNALYSIS! I think we've all been taking this Justin Bieber thing for granted. Let us pause for a moment and try to appreciate it.

Can you recall when our swishy-banged cherub released "Baby," the saccharine plea of tween yearning that won the world's heart? He was impossibly wholesome then: virginal and Canadian, a wide-eyed wait-till-marriage Christian, a darling mama's boy. He charmingly bumbled headlong into glass doors, rubbing his precious noggin in childlike bafflement. When he stood beside Usher, he made Usher look tough. *Usher.*

In his concert film, *Justin Bieber: Never Say Never 3D*, there's a candid moment that speaks volumes about the Bieber of 2010. He meets a group of his hometown teenage friends backstage: "What are you knuckleheads doin' out there? Causin' a ruckus?" This is likely the single most wholesome thing said by any human being in the last 15 years.

> The mind of the former teen cherub is now apparently swimming in lean and weed.

Incredibly, that was just three years ago. Now Bieber wears sunglasses indoors. He smokes blunts with teen rappers; he cavorts with models and is a suspected sex-haver. He's got a magical Ferrari that commits crimes and kills dudes when he's not even near it.

This happened so incrementally that we hardly noticed — the hiring of a "swagger coach," an unflattering magazine profile or two, a casual "swag!" dropped in a song, a roguish new haircut — but it all stacked up to a new Bieber, one who would be barely recognizable if we saw him in 2010.

Just after news of Bieber's evil autonomous car racking up yet another police citation, TMZ dropped the perfect bombshell. Bieber was allegedly photographed sipping something from a double Styrofoam cup, in close proximity to a big bottle of codeine cough syrup. This can only add up to one thing: *lean*. That purple drank, the laudanum of Screw, the deadly nectar of Pimp C. The elixir that excites the soul of the poet, descended from the very milk of paradise that brought Coleridge his wondrous visions of Xanadu.

When I heard of this, a funny thing occurred to me: *perhaps we live in the best of all possible worlds.*

If you had shown me that precious "Baby"-era Bieber and asked me for the ideal 18-year-old outcome of this creature, what do you suppose I would have said? "I want to see this boy corrupted, honking boobs and smoking blunts," I'd have said. "I want him acting cool and saying 'swag' and not giving a fuck." To be honest, I wouldn't even have dared to dream that he'd be chugging the purple blood of Houston and committing phantom Ferrari crimes. That would be too amazing. That would be pushing my luck.

Too often, young stars fade away or descend into depressing downward spirals. Only Miley Cyrus has recently trod Bieber's path, but she did so with the slightest hints of guile and self-awareness. These things have never burdened our hero. His young mind is swimming with lean and weed, flush with the hubris of youth and totally untroubled by irony.

Admittedly, he's probably a little shit: by most accounts he's arrogant, obnoxious, and not particularly bright. The music hasn't quite caught up to the lean, either — he just released a goddamned acoustic album, which is more in keeping with our most pessimistic estimations of what might become of him. But this is irrelevant: we don't have to hang out with Justin Bieber or listen to his stupid music. All we need to do is sit back and enjoy the rare beauty of a milquetoast innocent blossoming into a top-notch goofball dirtbag of a man. I can't wait to see what kind of crazy ruckus that sizzurp-sipping knucklehead and his rascally Rari whip up next.

IT'S

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TALKING POLITICS

AFTER MARKEY, GET SET, GO

BY DAVID S. BERNSTEIN

IT'S A MATTER OF POLITICAL decorum: when an officeholder is running for higher office, you wait until the election has been won before publicly coveting the resulting vacancy. Sure, you can make moves and have private conversations, but it's considered poor form to breach the flimsy façade of concentrating fully on the election at hand.

Not so, apparently, in the potential race to succeed Congressman Ed Markey, should he defeat fellow US Representative Stephen Lynch and win the special election for John Kerry's old US Senate seat.

The Senate primary is still more than two months away, with the final election in June — hell, Markey hasn't even qualified for the ballot yet. But already, three pols have declared for the hypothetical special election to succeed him, and others are making no secret of their interest as well.

Carl Sciortino, state representative from Medford and a favorite of young progressives, has announced his candidacy and started raising money into a federal campaign account.

> The Senate election is four months away, but candidates are already running for Ed Markey's congressional seat

State Senator William Brownsberger of Belmont has also opened a federal account and established a placeholder web page. "We want to make sure, job one, Ed Markey gets elected," Brownsberger says. "If he does get elected, I will run for the seat."

And State Senator Katherine Clark of Melrose opened a federal account and declared her own candidacy this past Friday.

All three are working diligently on behalf of Markey's Senate campaign. Nevertheless, some are not pleased. In an open letter to fellow Democrats last week, Cambridge City Councilor Leland Cheung — who is interested in running too — deplored the "dangerous endeavor" of launching campaigns before getting Markey elected.

"Out of respect and deference for Ed Markey, I just think it's poor form to declare right now," agrees Kathi-Anne Reinstein, state representative from Revere — who is also "definitely taking a look at it." (Her father was in the crowded field for the seat when Markey won in 1976.)

But the reason for the early start is easy to understand: if the special election happens, it will be a rapid, expensive fight among many strong candidates. Waiting for the starting gun means starting from behind, with little time to make up the distance.

Markey's district includes all or part of 24 municipalities, including Malden, Stoneham, Woburn, Lexington, Cambridge, Arlington, Watertown, Waltham, Lincoln, Framingham, and Natick. That's a lot of territory, and a lot of discrete voting communities, each with its own political stars built up behind the 36-year log jam caused by Markey's hold on the congressional seat.

Those assessing the race expect candidates to need between $1 million and $2 million for the primary, which would likely be held in October. (The general election should not be close in the heavily Democratic-leaning district.)

In addition to Sciortino, Brownsberger, Clark, Cheung, and Reinstein, State Senator Karen Spilka of Ashland tells me "I am seriously interested."

Others said to be interested include Wayland State Representative Tom Conroy, Cambridge State Representative Sean Garballey, Registrar of Motor Vehicles Rachel Kaprelian, Middlesex Sheriff Peter Koutoujian, Middlesex District Attorney Gerald Leone, Medford Mayor Michael McGlynn, and Revere Mayor Dan Rizzo.

Oh, and perhaps State Attorney General Martha Coakley, who lives in Medford, or former state senator Warren Tolman of Watertown — or any of the district's who's-who of current and former pols, administration officials, and business leaders.

With the first candidates already out raising money and soliciting support, it will only get harder for the rest of the potential field to sit on the sidelines. Decorum be damned: this (hypothetical) race is on.

THE NEVER-ENDING ELECTION SEASON: It's not just Markey's seat. Read David S. Bernstein's blog for the latest on races for Boston mayor, Massachusetts governor, and US Senate at thephoenix.com/TalkingPolitics.

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SCREAM ON

OCCUPY DENIED DAY IN COURT

BY CHRIS FARAONE

IT TOOK MORE THAN a year for Suffolk County prosecutors to come to their senses. With Nemo bearing down on New England and the media buried in storm coverage, the DA's office quietly dropped all charges against more than two dozen Occupy Boston protesters, whose cases — as the *Phoenix* has previously reported — have been kicked through a legal labyrinth, their right to a speedy trial denied.

These 27 cases were the final remnants of the mass arrests that took place during separate incidents in Dewey Square and on the adjoining Rose Kennedy Greenway in late 2011. Over 100 of the demonstrators took plea deals; but the rest, refusing to concede guilt, chose to fight their cases — five of which were scheduled to commence at trial this month. "So why," asked a headline on the Occupy Boston Radio blog, "aren't we celebrating?"

Put simply, it could have been infinitely more fruitful for Occupiers to proceed in court. Through the discovery process and via other legal maneuvers, their National Lawyers Guild (NLG) attorneys had begun to pry open the Pandora's box of authoritative shenanigans that have enshrouded these charges since day one. At trial, the city would have likely been made to produce everything from surveillance videos that show police misconduct to evidence of deliberate press suppression. With the Occupy charges vacated, that white whale may now be impossible to catch.

In a press release issued hours after prosecutors absolved the Hub Occupiers, NLG-Massachusetts Executive Director Urszula Masny-Latos explained the bittersweetness of what she describes as an "unscheduled, unilateral action." "Defendants and their NLG lawyers spent months working to prepare a case that could potentially embarrass the City, and set valuable precedent that would reaffirm the constitutional rights of free speech and assembly," wrote Masny-Latos. "[Suffolk County prosecutors] have employed yet another way to trample upon those who voice dissent."

The NLG has an admittedly radical agenda, and had requested loads of documents and cop recordings from the Greenway showdowns. But the prosecution of the Occupiers had reeked of political pugilism from the start; the NLG was just making lemonade. There's also the issue of how plausible these charges ever were — some protesters were slapped with "disturbing the peace" for occupying public space; others, all of them male, were cited for "resisting arrest," Masny-Latos says the NLG is "exploring various legal options" to keep these Occupy cases in the court system; meanwhile, after 14 months of stalling proceedings and dodging full compliance on discovery, the DA's office — at least in its own mind — has wiped its hands of this mess.

> Dropping the charges, Masny-Latos says, is "yet another way to trample upon those who dissent."

Reached by the *Phoenix*, DA spokesman Jake Wark said that the Occupy Boston cases are unprecedented — that he can't think of a comparable trespassing case, with multiple defendants, ever going to trial. Wark also told the *Globe* that advancing the prosecution would consume even more valuable resources that could be used to litigate violent crime — this in the wake of so much frustrating pre-trial rigmarole, and despite the fact that Suffolk could have made this move a year ago. Whatever their official reasoning might be, though, it's obvious that the DA's office understands the ridiculousness of the situation, and as such we can count these dismissals as an admission that the Occupy Boston defendants shouldn't have faced heat in the first place. But with that small win aside, after so much time and tedium, the DA's sketchy, sudden gesture is hardly consolation for denying us a First Amendment legal precedent, or for depriving us of whatever dirt the NLG was sure to dredge up at trial.

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COMMON SENSE

LISTENING TO MEDICAL MARIJUANA

BY ARIEL SHEARER

THE DEPARTMENT of Public Health is moving forward with the development of Massachusetts's medical-marijuana regulations, despite efforts by state legislators to rewrite the law (see "Introducing Senator Buzzkill's New Pot Bill," January 11). During an interview with the *Phoenix* last Thursday, Governor Deval Patrick downplayed the legislature's efforts and reaffirmed that the DPH is on schedule to deliver regulations as prescribed by the ballot measure passed by voters in November 2012. Patrick added that the DPH didn't "need to reinvent the wheel," hinting that Massachusetts will end up with a plan closer to Colorado's than to California's.

Meanwhile, the DPH held its first public medical-marijuana "listening session" on February 13 in Worcester, and a second one the next day in Roxbury. A third is planned for next week in Holyoke. These informal listening sessions aren't meant to take the place of the public hearings required by law, which have yet to be scheduled. But along with Patrick's interview, the sessions are providing the first glimpse into what has been an opaque process — and they have already drawn an emotional response from both advocates and DPH Interim Commissioner Dr. Lauren Smith.

> "Listing which conditions are worthy of receiving medical marijuana would be a form of oppression."

On the morning of Valentine's Day, Smith arrived at Roxbury Community College and took a seat at a long table next to her senior staff. Initially, Smith said she'd be leaving the session early — but she ended up staying for the duration.

On flyers distributed outside the meeting room, the DPH listed specific issues for speakers to address, including patient eligibility, debilitating medical conditions, guidance for physicians, treatment-center operations, and hardship cultivation registrations. Law-enforcement officers, businesspeople, lawyers, and medical professionals came prepared with targeted talking points.

But some patients' voices cracked as they tried to squeeze years of physical suffering into three-minute speeches.

A military veteran shared concerns about VA doctors not being able to issue medical-marijuana recommendations. He broke down while speaking of PTSD, and Smith appeared to wipe her eyes along with him. The panel took notes, nodded often, and thanked the public for coming out. But while the regulatory drafting process is slightly less murky, it's still unclear exactly who will be in charge of the DPH program.

"We haven't made a final decision yet on what bureau or department within DPH will supervise it — but we're probably pretty close," says Dave Kibbe, communications director for the DPH. "As you can see, we're working diligently moving the process forward."

Even with emotions running high for the course of the event, it was never a scene from the Freedom Rally. Advocates came dressed for a day in court. Patient coalition leaders and members also seized the opportunity to be heard, sharing deeply personal accounts of suffering and the search for relief. Members of the Massachusetts Patient Advocacy Alliance and the Coalition for Responsible Patient Care repeatedly urged the DPH not to limit qualifying conditions, or restrict hardship-registration requirements — as had been recommended in a bill floated by State Senator John F. Keenan.

"Listing which conditions are worthy of receiving medical marijuana and which aren't would be a form of oppression and judgment . . . it should be between ourselves and our doctors," said John Kelly, a disability-rights advocate. "Don't put yourself into the position of a moral judge."

The Massachusetts Medical Society submitted written comments to the DPH on the day of the Roxbury listening session, noting that they'll provide detailed testimony at upcoming regulatory hearings. They relayed concerns about qualifying conditions, stating that "language in the referendum question is overly broad in its authorizations for certifying a debilitating medical condition."

THE FINAL DPH SPECIAL LISTENING SESSION on development of medical-marijuana regulations will take place on Wednesday, February 27, at Holyoke Community College, 1:30-4:30 pm. For more information, email medicalmarijuana@state.ma.us.

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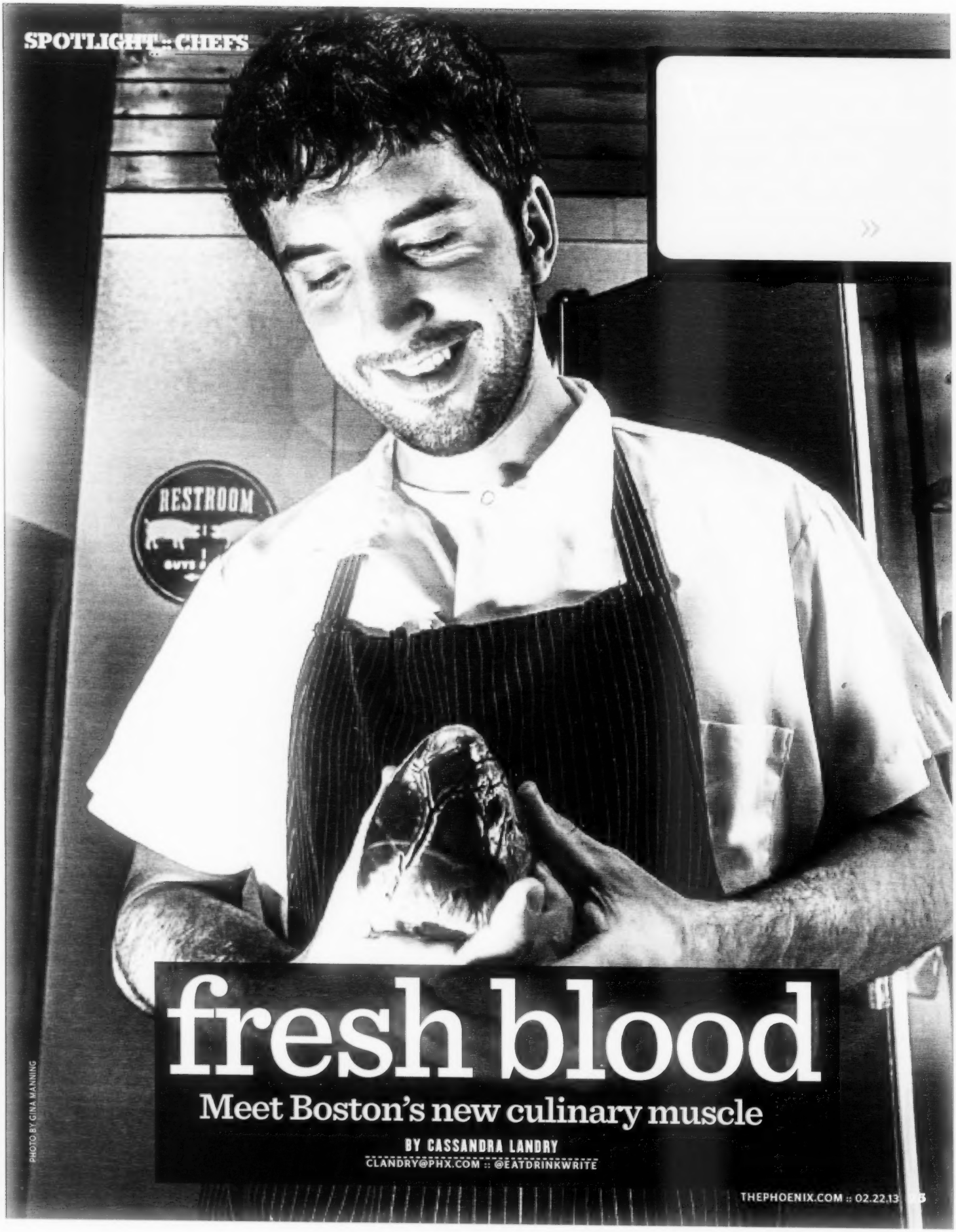

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fresh blood

Meet Boston's new culinary muscle

BY CASSANDRA LANDRY
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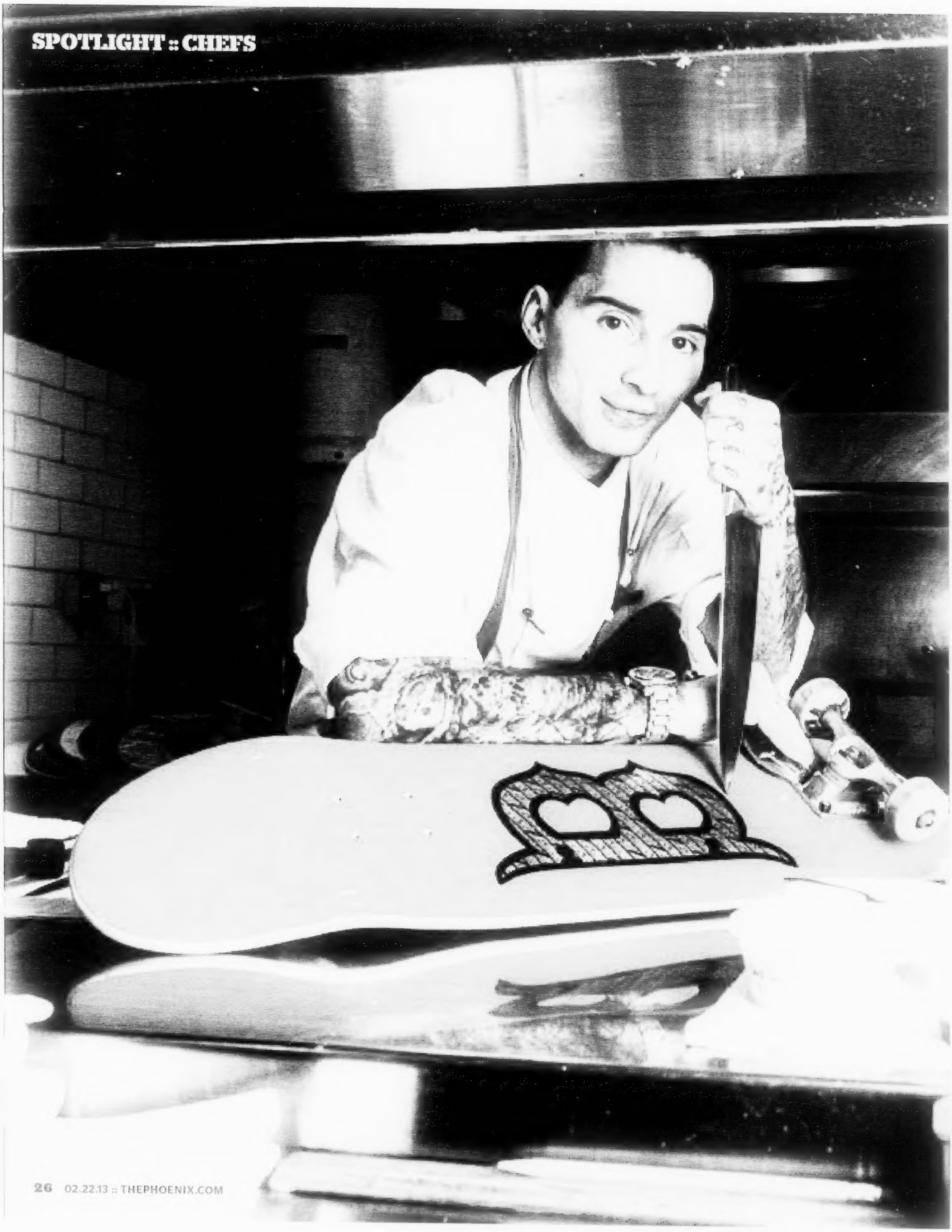

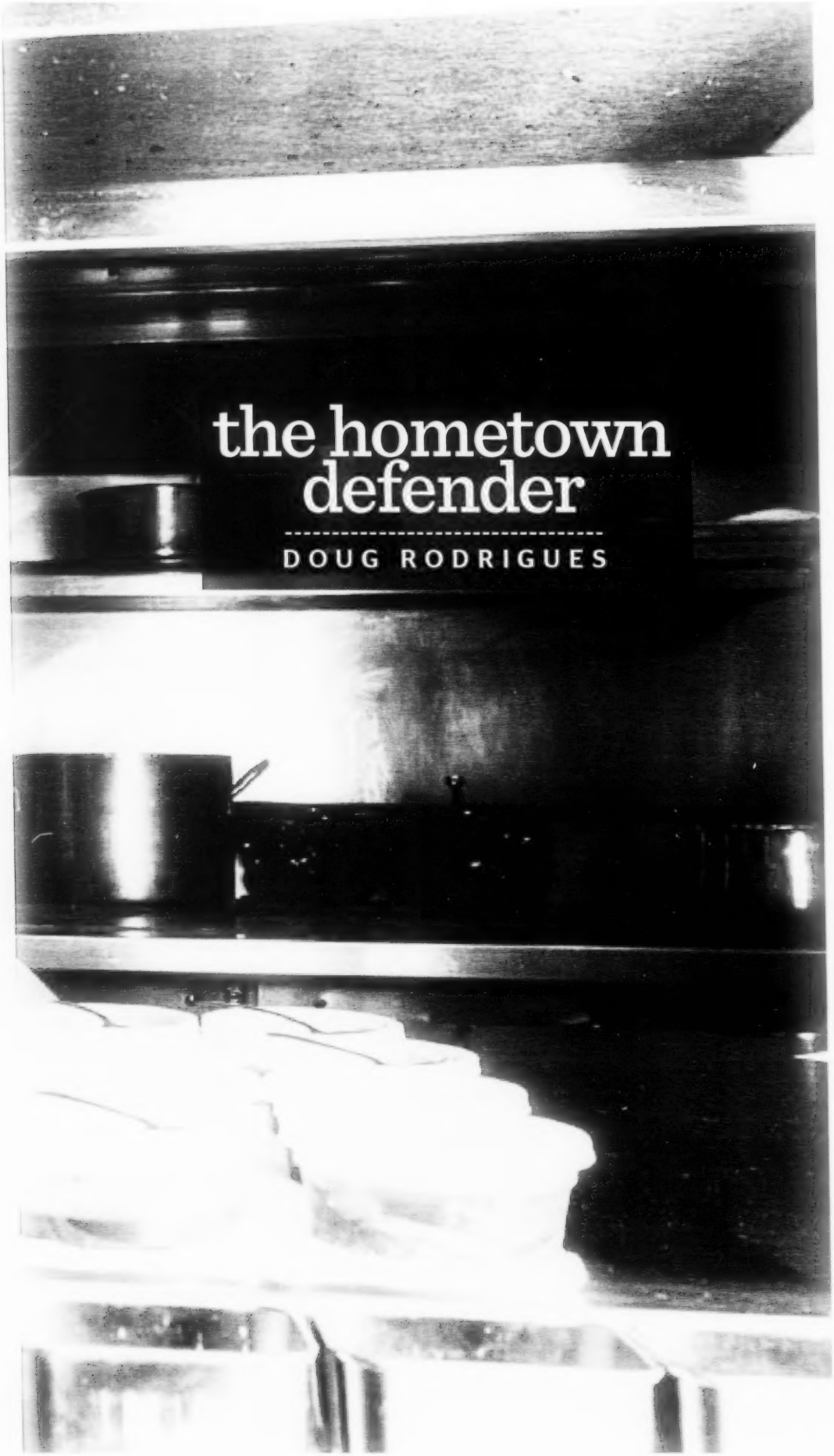

the hometown defender

DOUG RODRIGUES

It's noon, and the dining room at Cio is empty, silent, and pristine. Without the usual chatter and squeals of delight as a plate lands in front of an excited guest, even the air seems refined. Doug Rodrigues, the former chef de cuisine and newly crowned executive chef, doesn't exactly fit in with the vibe.

He peppers conversation with the occasional well placed f-word in his mild South Shore accent, and swirls of darkly shaded tattoos cover his arms. He's fiercely loyal to his hometown and he wastes no time let you know.

"I try to keep Scituate on the map or at least on the menu," he says emphatically. "Scituate needs it. I support them because it's a fishing community, and while a lot of chefs will say they're 'sustainable' and 'local,' mostly they're lying their asses off. With Sci-tuate, you get the real deal."

Rodrigues gives up resting over cooked pork chops and pasta, but yearned for the fine dining fare that he watched Julia Child, Martin Yan, and Graham Kerr, the "Galloping Gourmet," make on television. When he worked with his father, a plasterer, during the summers, he always spent his pay on lobsters from Mullaney's.

Rodrigues started skateboarding at 13 years old, with dreams of going pro. Two years ago, he shattered his heel "jumping off of something way too high in Quincy." He worked the line on crutches. Growing up in a family of laborers, he says he learned the meaning of work ethic at an early age since he was soon breaking a skateboard a week and his parents were sick of footing the bill. They made him get a job.

"Cooking was always something in the back of my head that I knew I wanted to do, but I didn't know where to go to cook," he says. "Plus, skateboarding always came first. When I was 14, the Atlantica opened, and it was the first restaurant on the South Shore that I knew was fine dining, as opposed to fucking veal cutlets."

After folding boxes in a local pizza shop and fucking around at a diner, he finally applied as a dishwasher at the Atlantica at 15. They threw him on the line instead. "They thought it was hilarious," he says. "I was fire."

The chef continued to toss their new kitchen change-ups after dare — fry station, grill, the 18 burner sauté station — but failed to overwhelm him. He's now been a part of Cio's kitchen for seven years, working his way through the ranks, as he's done in every kitchen he's known. His new title doesn't mean anything will change, though.

"I'll never stop. It's never good enough," he says. "It's an obsession with climbing the ranks, but it's the nature of the beast. I still have Ken Ilsangel standing over me all the time, catching what I miss."

To maintain Cio's reputation for breath-taking plates, Rodrigues is letting his creative impulses run the gamut — he has a dish on the menu based on a painting in the dining room, and the current beet salad was inspired by a picture of a pile of burning ashes.

"I'm kind of a douchebag. I'm not consistent, and people can't really read me most of the time. As soon as you think I'm some hard-ass prick, I'll go soft on you," he says. "If you look at the food, you can't help where I'm at."

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the scientist

MICHELE CARTER

Michele Carter's face flushes as she moves around the small island in the middle of Tremont Street's Butcher Shop, checking in with her prep cooks and stopping to peer at a flat iron steak in a saute pan. She adds a pat of butter and basters the meat quickly with a spoon. She runs through a checklist with her cook over her shoulder, one eye on the pan.

The kitchen, which bangs out 125 covers on a solid night, is the size of a studio apartment. By stretching her arms from where she stands near the island, Carter can have a hand in nearly every dish that sails out the door.

Now the chef de cuisine at Barbara Lynch's neighborhood butchery-cum-wine bar, Carter is a former immunoparasitologist from Nebraska. When she realized studying animal parasites might not be her lifelong passion, she abandoned her post at the Harvard School of Public Health and enrolled in cooking school in Sydney, Australia.

"There's a lot of crossover between the two fields, actually," says Carter, who brings an intense focus to even minute prep tasks. "You have to be extremely dedicated, you have to be extremely precise and willing to work crazy hours. Following a recipe, following a lab, it's very specific."

Carter planned to stay in Sydney after school but returned to the States when both her sisters, her brother, her two best friends, and her mother all planned on getting married in the same year. (The looming $20,000 in flight costs alone made the move back an easy decision.) After a quick stint at Sel de la Terre, fate beckoned. "I saw No. 9 Park was advertising. So I decided that if I got the job, I would stay another year, and if I didn't, I would move back to Australia," she says, laughing. "I got the job, so here I am. Every time I thought about moving back, I would get promoted. [Barbara Lynch/Gruppo keeps sucking me in]." After three years at No. 9 Park, where she rose to sous chef, she left for the restaurant group's cozier, more casual Butcher Shop.

Back in the kitchen, Carter lays the now-sliced flat iron over roasted Brussels sprouts and fingerling potatoes, then puts it up on the pass with a dish of tuna tartare. When a runner takes moments too long to appear, she grabs the plates — "Sorry, one second" — and propels them up the stairs herself.

"What I learned from my mentors was to lead by example," she says. "When I was at No. 9, Patrick [Campbell, chef de cuisine] would get on the line and scrub it down with us every night. He didn't expect us to do anything that he wasn't doing. I really believe in that."

Carter's razor-sharp attention to detail and love for her ingredients are hard to miss, but it's her humility that makes her one of the city's more compelling culinarians.

"I would love to make some sort of an impact on the food scene here. I just love what I'm doing, and I hope I can keep doing it," she says. "The best part of it is the hardest part. When the board is completely full, and you're just pushing the food out and doing the best you can, ticket by ticket. When you're flying beautiful plates out the door that you can be really proud of, it's the best."

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It's been a hell of a week for the Mei Mei Street Kitchen crew. When they arrive at Washington Square Tavern for a post-prep beer, after a few narrowing days of outrunning Nemo and organizing teams to shovel out their parking spots ("Hashtag truck life," Irene Li says, grinning), they come bearing chicken hearts on ice for the chef and two experimental macarons from the truck. One is pink peppercorn cranberry, smoky sweet with a gentle bite; the other is black sesame, soft and vaguely savory. They both kick ass.

The Mei Mei Street Kitchen food truck, opened in April of last year, is run by the Li siblings — Andy, 31, Margaret ("Mei"), 30, and Irene, 22 — and Max Hull, Irene's boyfriend and the "cheffiest of the group." On the streets, they serve up a constantly changing menu of food-porn options, riffs on Chinese staples, and in-your-face flavor combinations. Remember the pork-liver paté cone topped with mustard whipped cream, pickle brine "sprinkles," and a pickled cranberry?

"We grew up making scallion pancakes and putting cheese on them, you know? Not feeling like we had to adhere rigidly to some standard of Chinese cuisine," Mei says. "It allows us to put out what we think tastes *good*, even if it isn't traditional."

Named for Andy's two *mei meis* — "little sisters" in Chinese — the adored truck just came in third in online magazine Mobile Cuisine's national poll for rookie food truck of the year. And the crew recently announced their imminent expansion to brick and mortar, with an opening tentatively slated for late spring or early summer.

"The brick-and-mortar space will allow us to do things that are a little more nuanced than what people have come to expect from street food," Hull says, recalling the first asparagus dish they put out in spring: brined asparagus spears, lightly blowtorched, and served with a slow-poached egg and asparagus sauce.

"It was really subtle and delicious, but when you serve a dish like that, as good as it is, to someone who is expecting street food, nobody is happy."

The chef community, at least, seems perpetually happy with Mei Mei's contagious friendliness and no-holds-barred creativity. James Beard Award winner Ken Oringer spent two of his birthday meals — breakfast and lunch — at the truck this year.

"I still get butterflies when chefs talk to me," Hull admits. He points innocently at his chest. " 'Oh, you're speaking to me? Like I'm part of your community?' But seriously, I've been really surprised at how helpful and welcoming everybody has been."

"I'm waiting for someone to figure out that we have no experience and that we're making it up as we go along!" Irene says, nodding. "For a long time, it was like, 'When are people going to decide that they don't want to pay us for our food?' "

When it comes to the future, Mei says the group wants to continue breaching the wall between the kitchen and the dining room, finding ways to apply the magic of a food-truck interaction — immediacy, intimacy — to their new pursuits.

"Food is such a connector," she says. "It's so exciting for us to think about ways to take advantage of that."

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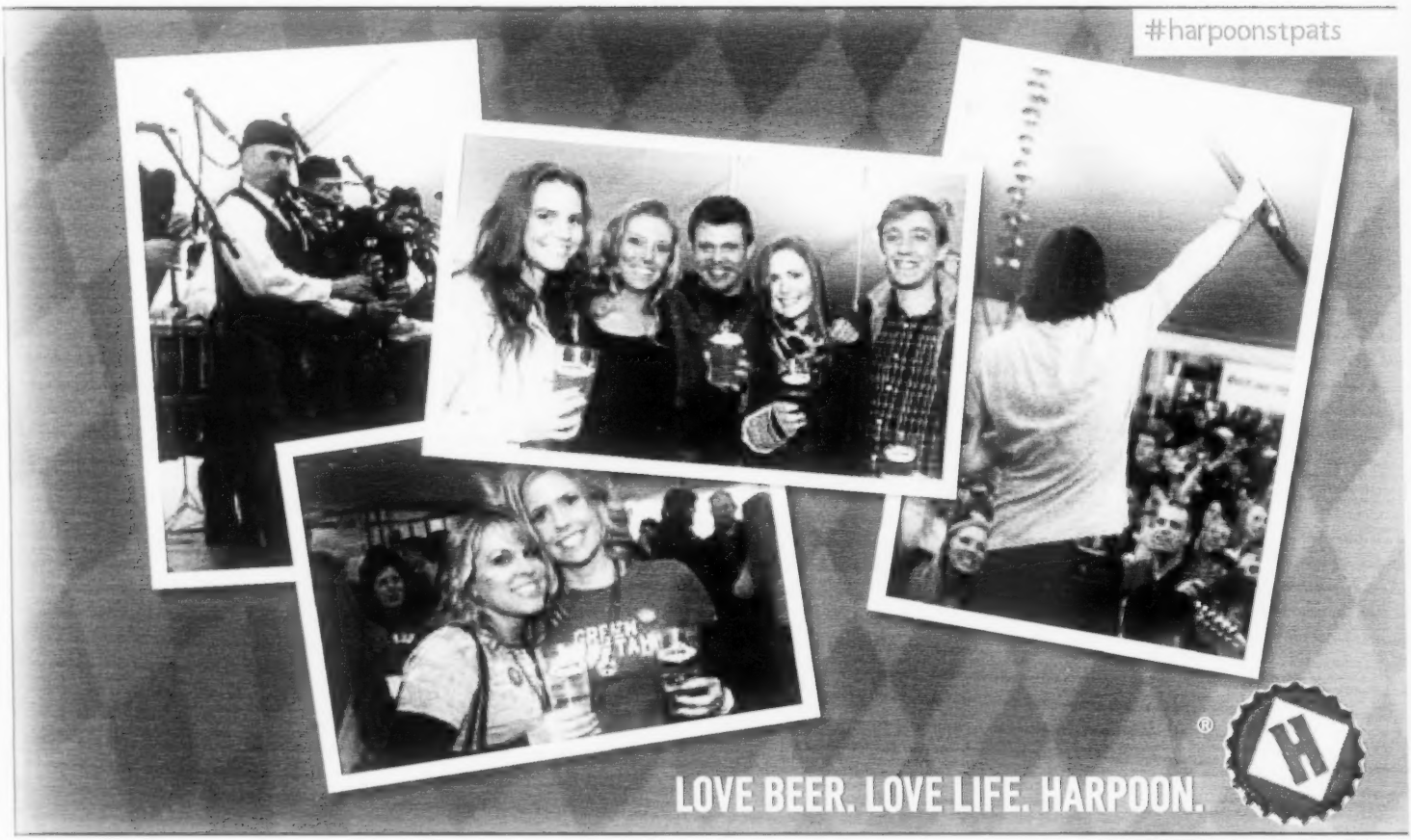
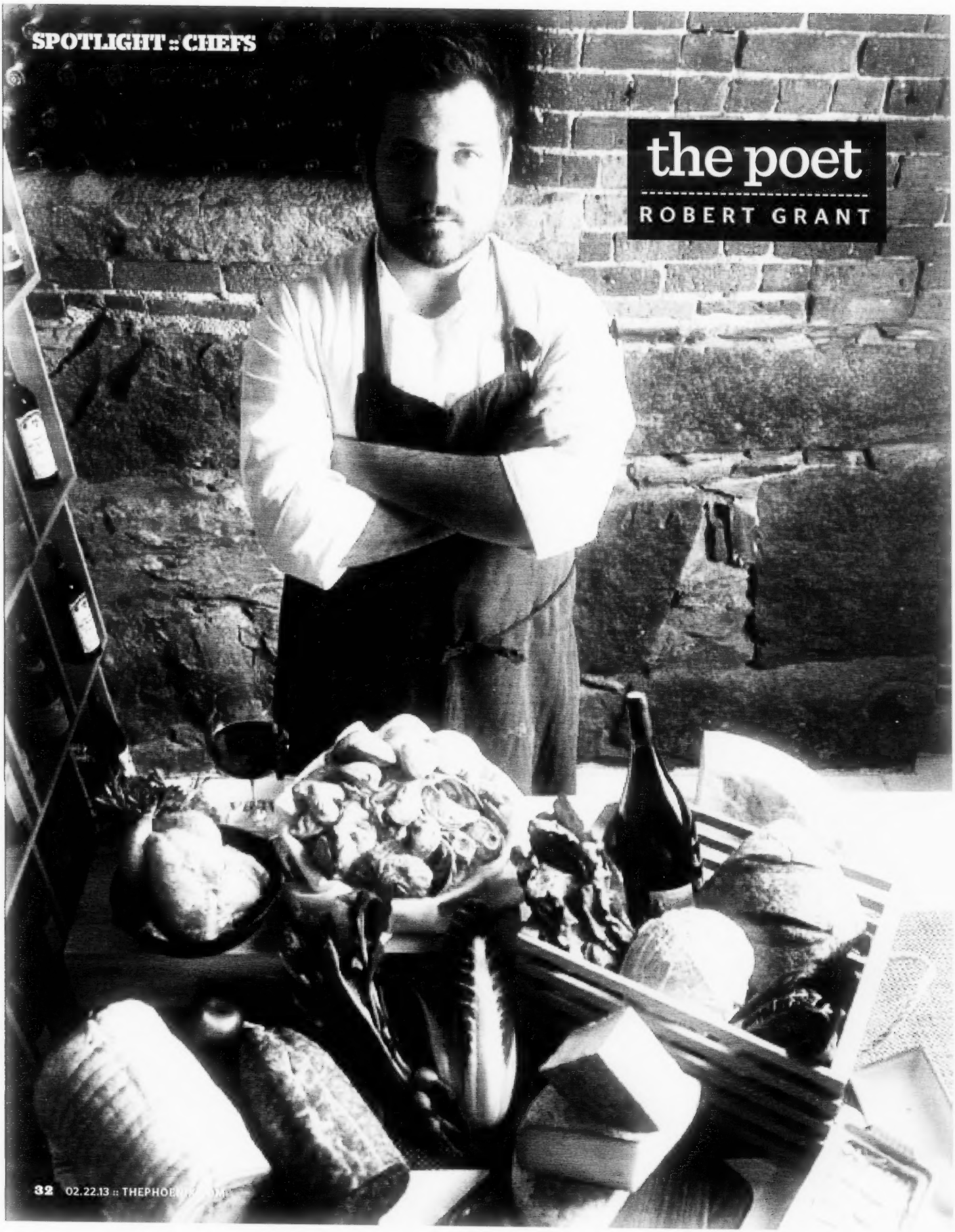
PHOTOS BY CONOR DOHERTY





the poet

ROBERT GRANT

When Robert Grant talks about food, it's hard not to hang on his every word, especially when he tells his guilty pleasures: hot, buttery lobster rolls with fried clams on top; Neapolitan-style pizza; fresh pasta. Sample dishes elevated into something ethereal — an easy analogy to his mission at both the Blue Room and the new Belly Wine Bar in Kendall Square.

At 27, this quiet wunderkind from Denver has found himself in charge of two conjoined restaurants, different in many ways but united by a simple, well-crafted kitchen.

When Grant first found himself in Boston, manning the lowly underground kitchen at Barbara Lynch's Italian Sliders, he wound up with two days off a week. Not one to sit on his hands, he started brewing beer and crafting up his own sakaris, a passion that created the sturdy foundation for Belly's chef-collegial program. These days, free time is not so plentiful.

"It's been years since I've had a day where I had no idea what to do with myself," he says. "It's a great feeling. I could always look at Barbara [Lynch] — always turned around to me, always something to do, somewhere to be, kitchens to be in — and I used to wonder if I would ever be so busy that I would just wake up one morning, and they go back to bed."

After a less-than-quarter-life-based Grant sought out and began working for a certified master chef at 19, after high school. He attended Johnson & Wales, an experience that left him unimpressed. Working in a kitchen, on the other hand, resulted the first time in his life that he "had any social interaction that felt normal, like I belonged there." He saved his externship for his last semester, scoring for the heroes, and wound up in Thomas Keller's Las Vegas Bouchon Bistro. Three months as an extern turned into three years on the line after he was offered a signature blue apron, an honor he still savors. Moon away by.

"I don't really think that I'm — and that's not to say that I think I'm on cloud nine or anything, I just don't think I'm good enough yet to be called a Boston chef," he says while working the dough for the week's duck confit crostini, scallops and chestnuts after every few strokes of the rolling pin. "I think I have a way to go. The Blue Room is not a destination restaurant yet. I want it to be. I want to make it that."

While Belly has already begun to generate national buzz, thanks to a bit of opening coverage from publications like Food & Wine, helping a 21-year-old restaurant like the Blue Room to its feet is the kind of challenge many chefs wouldn't shy away from. It's not a sexy endeavor, but Grant doesn't seem both great. He's patient.

"I'm just going to keep doing what I've been doing," he says. "The best thing I can do is come into work every day with the best attitude and try to cook the best food possible."

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>> We asked some top local toques for their picks for Boston's most up-and-coming chefs. Here are their best bets.

OF FLOUR AND MYERS + CHANG

"**Asia Mei** at Sam's at Louis is killer. I overeat every time I'm at Sam's because it's so good. **Mike Pagliarini** at Giulia is amazing. His pastas are perfect, and for being one month old Giulia is so impressive. I'm obviously incredibly biased, but I've been so impressed with my own chef **Karen Akunowicz**! At M+C for just over a year, she's really come into her own and added some wonderful dishes to the menu and made it so much better, I feel. **Chris Parsons** at Steel & Rye is terrific. His cooking is straight from the heart and always wonderful."

OF TOWNE STOVE AND SPIRITS AND SCAMPO

"Honestly — and this is without nepotism — my 22-year-old son, **Alex Pineda**. He's ready to break out! He just returned from an apprenticeship in London and is currently helping me out at Scampo. Another to watch out for is **Simon Restrepo**, one of my chefs at Scampo."

OF RUSSELL HOUSE TAVERN AND ALDEN & HARLOW

"I think **Sam Monsour** at jm Curley for sure is my number one, and I'm still thinking about **Mike Geldart**'s baked goods at Puritan & Co. . . . The Staff Meal guys [**Adam Gendreau** and **Patrick Gilmartin**] — really excited about their brick-and-mortar place."

OF TORO AND COPPA

"**Michael Smith**, the chef de cuisine at Toro; **Karen Akunowicz** at Myers + Chang; **Fran Marino**, the sous-chef at Island Creek Oyster Bar; **Monica Glass**, the pastry chef at Clio; and **Brian Young** at Citizen Oyster Bar."

OF TRADE AND RIALTO

"**Andrew Hebert**, exec chef at Trade; **Brian Rae**, sous-chef at Rialto; **Alison Fong** of Bon Me; **Jeremy Kean** of Whisk; **Marga Raffucci** of Sorellina . . . and **Kristen Kish** of Stir."

the globetrotter

KEVIN O'DONNELL

Once a week, Sally Pig executive chef Kevin O'Donnell neatly portions off each cut of meat of a sturdy, 200-pound New Hampshire pig, never wasting more than a fist-sized chunk of fat that's been stripped off the tenderloin.

"You have to really work out some aggression," he says, wrenching a saw through a bone. He trades it for a smaller knife and slices through the fatty layer of skin, separating the shoulder, and then deftly cutting around the ribs, a calm, satisfied look on his face.

"Is this your happy place?" I ask.

"Absolutely," he says, without looking up. "This and washing dishes. I love washing dishes."

When the Sally Pig opened its doors in the summer of 2011, its quirky atmosphere, solid beer selection, and create-your-own charcuterie-board menu made it a hit with the Back Bay crowd and meat-and-cheese fanatics. But then it dipped under the radar: the original chef left at the end of last summer, taking the entire crew with him.

Enter O'Donnell, fresh off a one-year stint working in Paris, where he had opened a bistro in under a week and propelled it to national acclaim in three months. Two weeks before he left for Paris, he was a sous chef for mega-chef Mark Ladner at New York's Del Posto. Before that, he lived in Italy, motoring through the countryside, wooing a local girl, learning the language, and cooking his ass off, leaving after two and a half years to be closer to his family.

Before he made it overseas, O'Donnell grew up in Rhode Island, in a family where "everybody cooks, but not super seriously" — spaghetti and meatballs and lasagna fill his early food memories. He never aspired to be a part of the industry until he fell into a prep-cooking position at a new restaurant in his hometown.

"I went to community college, dropped out, didn't know what I wanted to do. After those first shifts, though, I knew it," he says. "It was the rush, the excitement, actually enjoying what you're doing, being able to see people's immediate reactions to what you're putting out there. I think that's still what keeps me going."

He has now been tasked with bringing the Sally Pig back into the limelight. And if his recent additions to the menu — like the grilled Point Judith calamari with artichoke tempura, Kalamata's, and Meyer lemon aioli, or the market squash with pickled gooseberries and brown-butter vinaigrette — are any indication, Boston's dining scene could be in for something big.

"The Sally Pig's concept is already so established, so trying to take it over without totally changing the idea and throwing people off ... it's much more difficult to me than starting from nothing," he says. "I'm still trying to figure out what exactly people want when they come here."

That may not be an issue much longer. If O'Donnell's star continues to rise. Just recently, he was tasked to fly solo at the James Beard House sometime this spring.

"I don't really like white linen or 10 people surrounding the table, that's not me," he says, looking around the dining room. "Laid back, with a level of food that's through the roof — that's what I want."

>> CHEFS on p 38

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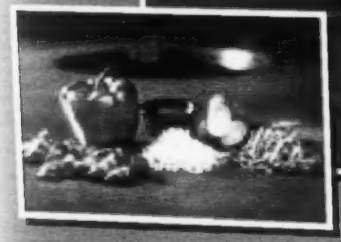

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NEW KID ON THE BLOCK

With passion and precision, Forum chef Jason Santangelo sets himself apart

BY SCOTT KEARNAN

For Forum chef Jason Santangelo, food isn't just part of a career. It's literally a part of who he is.

Take a look. Even when Santangelo steps out from the kitchen in his black chef coat, you can still see the colorful mural of tattoos that spreads up his arms and across his torso. Look closer. Under his neck are a knife and fork, his first ink. On his thigh is an image of bacon and eggs arranged like a skull and crossbones; gooey yellow yolk oozes out one eye. What's next on his list? A tattoo of a Snickers, because it's his favorite candy. And a picture of a pig – because, y know, bacon. Yum.

Clearly Santangelo has a creative streak; besides his love of body art, he has a passion for photography and studied at the Art Institute of Boston. And right now, it's in the kitchen at Forum where he gets to indulge his artistic instincts. Since stepping into his chef role last Spring, he's made it his mission to help the sleek-and-chic yet approachable restaurant and lounge carve out an even greater reputation in the Back Bay's competitive dining scene. To him, the kitchen is a studio – and every day, he looks for new ways to combine bright flavors, and compose colorful dishes that please every palate.

"I want to be as creative as possible, while giving people what they want," says Santangelo with an unassuming smile. "I like to take favorite comfort foods, blend flavors – and give them a twist."

Santangelo's approach to elevated comfort food is informed by the memories of his own favorite meals – and by the culinary traditions that have become as much a part of him as the tattoos on his skin. Though born outside of Boston, the future chef spent his childhood in New Orleans. While his father worked on oilrigs in the Gulf of Mexico, young Santangelo was busy eating up the culinary inspiration around him. Southern Cajun cuisine – bold, spicy and flavor-forward – captured his imagination. "That's really where I fell in love with cooking," says Santangelo. Even today, his family still has New Orleans crawfish shipped up to Boston for Easter dinners. (And keep an eye out for Santangelo's new brunch menu, which he says will take some creative cues from his southern influences.)

"I want to be as creative as possible, while giving people what they want," says Santangelo with an unassuming smile. "I like to take favorite comfort foods, blend flavors – and give them a twist."

New Orleans set the stage, but every artist needs to learn from another. And there was one place where Santangelo loved to watch a master at work: his grandmother's kitchen. "It sounds cliché, but it's true," laughs the chef. "I come from a huge Italian family. My grandmother was one of twelve, and always had to cook for everyone. So I would just hang out with her in the kitchen, watching her cook and be creative. I remember one mind-boggling dish she made every Christmas Eve: slow-braised octopus. She reduced it down with balsamic vinegar, oil, tons of garlic. It melted in your mouth."

From the southern cooking that surrounded him to the aromatic memories of his grandmother's Italian kitchen, Santangelo has long appreciated the art of crafting confident, flavorful dishes – and the power of fine food to evoke community and comfort. That's the vibe he brings to Forum, a posh but unpretentious Back Bay spot that is a crossroads for every type of guest, from out-of-towner tourists to after-work crowds of boisterous young professionals. Here buzzing social butterflies gather around the grand downstairs bar, while couples ascend the illuminated staircase for a romantic dinner above the hustle and bustle of Boylston Street.

Santangelo's challenge is to create memorable meals for all of them. And he succeeds, letting his passion shine through an inventive culinary program of light bar fare, gourmet flatbread pizzas, and seasonal entrees of seafood, steak and pasta. He knows his guests have plenty of options in the Back Bay where there is an upscale eater for every taste. And though Santangelo certainly has the tattoos for it, he's not interested in taking the "rock star chef" route that values Food Network fame over flavor.

He's determined to make sure his guests to come back for one reason only: his food (Okay, okay. To share some cocktails too.)

"I didn't get into this business for glitz and glamour," says Santangelo. "I got into it because I wanted to cook for people."

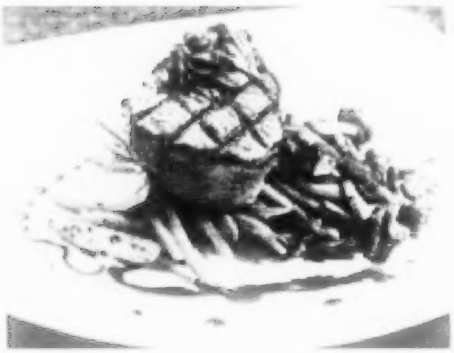
The chef is about to have a new, very important mouth to feed: his first son is due to be born any week now. And his growing family has encouraged Santangelo to reflect back on his own tasty traditions, from dinners of New Orleans crawfish to grandma's gourmet octopus. Maybe that's why his new spring menu will be strongly seafood-driven. And who knows, maybe one day we'll see one famous family recipe make an appearance.

"When my grandmother passed away, my family made a book of all her recipes," says Santangelo with a smile. "My father always says he can't find his copy. But I know it is in his house somewhere."

"I'll get it out of him one day!" he laughs.

Until then, he knows, every chef has to set himself apart on his own. And lucky for Santangelo, he's found the perfect forum to do just that.

"I didn't get into this business for glitz and glamour. I got into it because I wanted to cook for people."



THE RIGHT BITES

It's hard to go wrong with Forum's elevated American comfort food. But amid its rotating seasonal dishes, some beloved mainstays are always on the menu.

FILET MIGNON
ALWAYS IN VOGUE

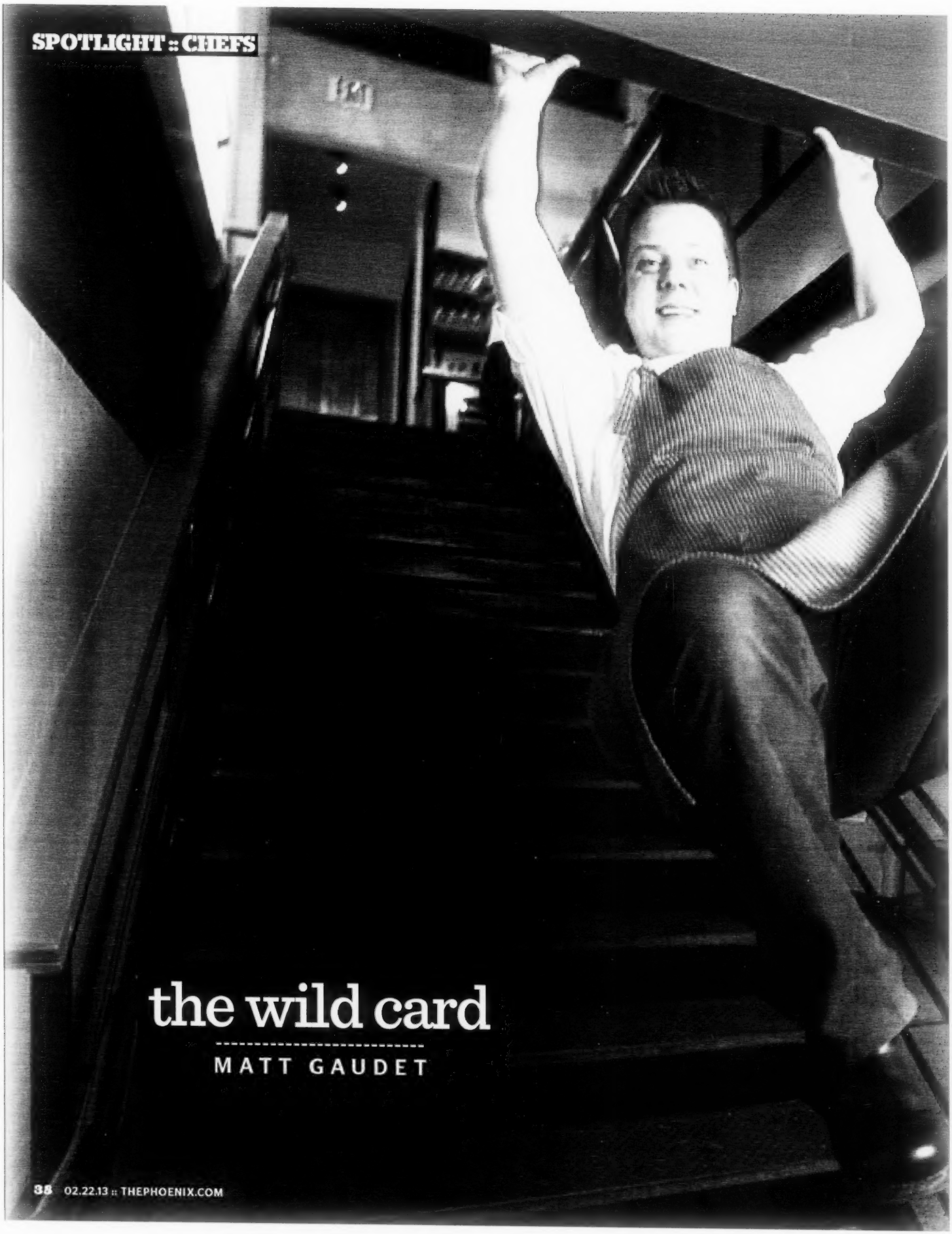
This gorgeously grilled 8-ounce filet in a red wine demi reduction is served with herb roasted fingerling potatoes, wild mushrooms and French green beans.

In an industry of trends, certain classics are always in vogue.

TUNA TARTARE
A STANDOUT

Refreshing, refined, and oh-so-slightly sweet, this light and delectable dish is served with mango puree, avocado, cilantro, cucumber - and fried wontons for a crunch.

A standout starter.



the wild card

MATT GAUDET

"I just don't want to do what anyone else is doing, you know?" Matt Gaudet says as he makes ravioli in the busy kitchen of Kendall Square's West Bridge. A prep cook looks on, admiring his technique: the gentle way he's pulling dough through the machine, carefully placing dollops of filling all in a line, stamping the sections with his hands. His voice, however, is all unrestrained excitement. Every time he runs back to the prep kitchen, I have to take the stairs two at a time to keep up.

Gaudet, who studied economics in college, didn't enroll in culinary school until he was 27. Before that, he says, he had lived on a yurt in Colorado. Back then, he had dreadlocks down his back, and he "smoked pot, drank beers every day and rode the mountain all the time."

Now, at 41, Gaudet has already cut his teeth in some of New York's top restaurants. After training at the Cambridge School of Culinary Arts, O Ma Shale, born and raised O'Ha, landed gigs at Eric Ripert's Le Bernardin, Daniel Humm's Eleven Madison Park, Danny Meyer's Union Square Hospitality Group, Jean Georges, and Marcus Samuelsson's Aquavit. Though he did a stint at Boston's Aquitaine, where he met West Bridge co-owner Alexis Gulland, Kimberly, he current gig feels like the first time he personally has been allowed to run a restaurant over an entire menu. And his ravioli fillings are heaven and Boston on the map.

I tell that Boston is lagging slightly behind the curve in its own way, but I think one of my hopes and dreams is to put us on the same level as somewhere like Portland, Oregon," he says. "That scene over there is very independent, very free-thinking. Very cool food community of that city."

The food sitting currently on the menu is topped with translucent strands of edible glass — or so it would seem. It turns out to be the skin of the mango in the dish. Blanched three times, candied in their own juice, dehydrated, and "ground down." The juice is then caramelized, and the dry bits are added back in.

"I don't want people to know everything. When they look at the plate, I want them to eat and not be able to figure out what makes it have the taste or texture it does," he says. "At the same time, I want to make food that I want to eat, but that wouldn't scare away my grandmother."

It's part of his philosophy to create carefully thought out dishes — "serious-looking food," by his count — without taking himself too seriously. "We're definitely trying to build something here that isn't as refined or cadaverous as what's been here before. I think we have a lot up to change, too," he adds, and a few cooks laughing in the kitchen. "We threw a lot of these at the wall here. We're waiting to see that because we don't want it, tied up in that sauce."

Belly » 1 Kendall Sq, Cambridge :: 617.494.0968 or bellywinebar.com

The Blue Room » 1 Kendall Sq, Cambridge :: 617.494.9034 or theblueroom.net

The Butcher Shop » 552 Tremont St, Boston :: 617.423.4800 or thebutchershop boston.com

Clio » 370A Comm Ave, Boston :: 617.536.7200 or cliorestaurant.com

The Salty Pig » 130 Dartmouth St, Boston :: 617.536.6200 or thesaltypig.com

Mei Mei Street Kitchen » meimeiboston.com

West Bridge » 1 Kendall Sq, Cambridge :: 617.945.0221 or westbridgerestaurant.com

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The Whisky Bitch. Page 42.

PHOTO BY DEREK KOUYOUMJIAN

The tyranny of 'girly drinks' and other cocktail clichés

BY LUKE O'NEIL

Amy Douglas

WE'VE BECOME ACCUSTOMED to scoffing at gender stereotypes in many areas of life — and yet, a surprising number of people cling to ridiculous clichés when it comes to drinking.

"People say 'girly cocktail' all the time," says Emma Hollander of Trina's Starlite Lounge. Usually, she says, they mean anything pink. But a drink's vessel can set off alarms as much as its color: "Sometimes I will pour a whiskey drink from the cocktail menu into a cocktail glass, and guys will be like 'Can I have a more manly glass?' "

A more manly glass? What does that mean? A halved cannon ball? A goblet made from your enemy's skull?

"The idea of the girly drink drives me crazy," says Misty Kalkofen of Brick and Mortar. "So I'm not 'girly' because I like mezcal and spirit-forward cocktails? Absolutely ridiculous."

These stereotypes, explains Amy Douglas, who reviews spirits as the Whisky Bitch, assume that women, or more often "girls," only want a cocktail "in which the alcohol content is either considerably lighter than others, due to being clobbered by mixers, or drinks in which you essentially 'can't taste the alcohol.'

"Gender-dependent marketing happens in so many areas, and it's incredible that in 2013 people still try to get away with this crap," she continues. "One of the reasons I started doing whiskey reviews, in addition to my devotion to the spirit, was to try and reverse the bias that whiskey is a man's drink, a macho spirit. Totally untrue."

Such gender stamping in our drinking culture — the idea that a weak drink equals a weak person — reinforces all of the other problematic ways that we stereotype. And too often it traps people with drinks they might not even like.

"Nearly 10 years post-*Sex and the City*, women still cling to the notion of the dreaded Cosmo," Douglas says, likening the flavor to a melted Jolly Rancher.

At Trina's, Hollander will wean Cosmo fans onto the Shaddock, made with Bols Genever, St. Germain, Aperol, and lemon. "It looks like a Cosmo," she says, "but it tastes nothing like a Cosmo. Frequently, women will see me pour it and say, 'I want one of those!' " She explains that it's not sweet and fruity — Aperol is pretty bitter — but they often insist on trying it anyway. Surprise! They always like it — because it's a good drink, not because of its "feminine" color.

And what about a man who happens to like a fruitier, sweeter profile? Kalkofen remembers a hotel chain's cocktail menu from a few years ago that was actually broken down into a men's page and a women's page. "Honestly, as a woman I could order off of either side, and it would be fine," she observes. "A lady ordering Scotch is cool. A guy with his coworkers out for a drink after work can't order from the ladies' side without most likely taking shit for it for some time to come."

There's nothing wrong with appreciating a lighter alcohol presence or some sweetness in your drinks. There's nothing wrong with stretching your horizon, either; spirits are meant to be savored for their own qualities, and many are quite approachable. Bourbons and Irish whiskeys are a good place to start for beginners. Douglas says: Irish whiskeys are mild with raisin and honey notes, while bourbons, like Four Roses Small Batch, are floral and sweeter.

> "So I'm not 'girly' because I like mezcal and spirit-forward cockails? Absolutely ridiculous."

In short, you should drink whatever you want. "We are humans. We like what we like," Kalkofen says. "Our gender does not tell us anything about what we should or will like. What an individual likes is based upon the experiences we have had with spirits and how those spirits have been introduced to us. Period."

SATURDAY 23

SAKE SCHOOL AT O YA

It's time we graduated from swilling cheap stuff at hibachi joints and pursued higher education in sake. O Ya will serve as the campus, and sommeliers Nancy Cushman and Alyssa DiPasquale will lead the class and tasting, covering sake fundamentals and exploring accompaniments beyond its native cuisine with Italian, Thai, and Mexican food pairings. The next time you meet friends for sushi, you can present the sake list like it's your thesis.

2 pm @ O Ya, 9 East St, Boston

$149

617.654.9900 or oyarestaurantboston.com

SUNDAY 24

BRUNCH LIBATION SERIES: EGGS

We've had our eggs scrambled, poached, and sunny side up, but how about shaken or stirred? The next installment of Moksa's Brunch Libation series, "The Incredible Edible and Drinkable Egg," will demonstrate how to use eggs as a cocktail ingredient. The Central Square restaurant's house mixologist, Noon Inthasuwan-Summers, will be egging patrons on as instructor, and each ticket includes the mixology class, Moksa's Asian brunch buffet, and two reception cocktails.

Noon @ Moksa, 490 Mass Ave, Cambridge

$45

617.661.4900 or libationseries.eventbrite.com

WEDNESDAY 27

RETURN OF THE DEATH WISH BURGER

February is winter's nadir, so it's a good time for the Scoville Dining Society to heat things up with Olde Magoun's Death Wish Burger. Cooked with chipotle, habanero, and ghost pepper, the beef is crowned with jalapeños, pepper jack cheese, and Sriracha sour cream. Conquer this inferno and you can skip your heating bill for a month.

7 pm @ Olde Magoun's Saloon, 518 Medford St, Somerville :: $11 :: 617.776.2600 or magounssaloon.com

WEDNESDAY 27

HEARTY WINTER DISHES

When Nemo snowed us in, we fantasized about making hearty stews to warm our spirits. Then we remembered our culinary expertise stops at instant ramen. Prepare yourself for the next snow day with help from chef Will Gilson of Puritan & Company, who will lead a class on crafting wintertime dishes like aged-cheddar fondue, beef tenderloin, and Yorkshire pudding. Or just sign up as a dinner guest and leave the hard work to other folks.

6 pm @ the Boston Center for Adult Education, 122 Arlington St, Boston

$75–$85 for class; $25 for dinner only

617.267.4430 or bcae.org

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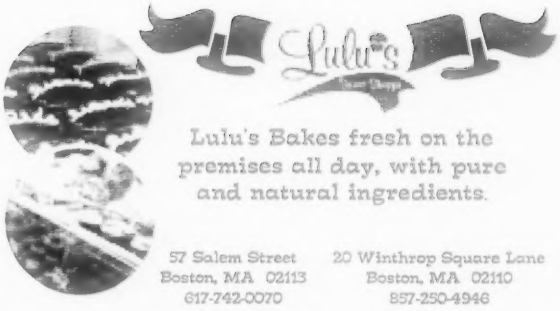
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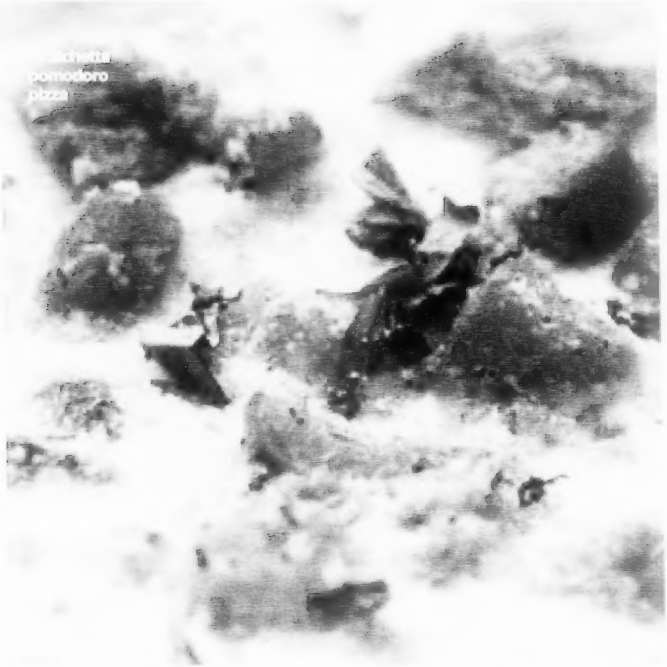
ON THE CHEAP


bruschetta pomodoro pizza

BY DAY, THERE ISN'T much to distinguish Cambridge Street's Felcaro Pizzeria from the infinitude of American pizza joints. A sign identifies the plain exterior, pizzas idle in a glass case within, and an Italian flag hangs from the corner. But revisit Felcaro's after 1 am on weekends to see a centipede of bar patrons, college kids, and Liberty Hotel revelers lined up to fulfill their carb quest. They can wait patiently, as Felcaro's stays open till 4 am Thursday through Saturday, making it one of the latest-open eateries in the area. But the weekend pizza vigil isn't just about their hours. The food is damn good, and cheap to boot.

The signature slice is their bruschetta pomodoro ($3/slice). Unlike the doughy messes other pizzerias serve to the late-night crowd, the bruschetta is refreshingly light, thin but chewy. It's a white pizza that swaps sauce in favor of diced tomatoes, basil leaves, and the fresh garlic that gives the slice its flavor hook. In addition to the cheese and pepperoni standards, there's also a slice of the day ($3), which on my evening was simple but flavorful chicken with roasted red peppers.

For those with greater appetites, Felcaro's prepares formidable calzones ($6). The night of my visit, the options were chicken parm and meatball. I chose the meatball, which they hand-brushed with garlic and olive oil after it left the oven. The warm calzone, painted with flavor and filled with seasoned meatballs and sauce, made for a supremely satisfying, if heavy, nightcap.

Felcaro's also offers a trio of combo deals ($6.95 each) on the days and nights without the bar crowds. Available all day Sunday through Wednesday, the combos include two slices of pizza and a soda, a calzone and a 20-ounce Aquafina, or a sub with chips and can of soda.

If you find yourself on Cambridge Street, whether it's running an afternoon errand or leaving a last call, keep your nose tuned for the scent of garlic. Follow it, and you'll be in good hands.

—ERIC TWARDZIK

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DO
ARTS + EVENTS

AMALIA PIÇA » PHONE FREAKS » OSCAR PREDICTIONS » PRIMORDIAL SOUNDS

Gísli Örn Gardarsson in *Metamorphosis*. Page 48.

FM BELFAST :: Not, in fact, from Ireland, this electro-pop quartet are Icelandic. And good, ya'll. :: Great Scott, 1222 Comm Ave, Allston :: February 28 @ 9 pm :: $12; $10 advance :: boweryboston.com

MORE FUN FOR MORE EVENTS, FOLLOW US ON TWITTER @BOSTONFUNSHIT OR LIKE US AT FACEBOOK.COM/BOSTONFUNSHIT

COMPILED BY ALEXANDRA CAVALLO

HOT TIX

JIMMY BUFFET & THE CORAL REEFER BAND :: June 22 at the Comcast Center, Mansfield :: $17FA :: On sale Friday @ livenation.com

JOYCE CAROL OATES DISCUSSES *THE ACCURSED* :: March 27 at the Coolidge Corner Theatre, Brookline :: $27.99 [includes copy of book] :: On sale Monday @ brooklinebooksmith.com/tickets

ERYKAH BADU :: March 1 at the House of Blues, Boston :: $60-$75 :: livenation.com

DEVOTCHKA :: March 9 at the House of Blues, Boston :: $27.50 :: livenation.com

JOSÉ JAMES :: March 21 at the Sinclair, Cambridge :: $25 :: boweryboston.com

BAJOFONDO :: March 27 at the Paradise Rock Club, Boston :: $20 :: sverklmusic.org

FLOOR + THRONES :: March 31 at Great Scott, Allston :: $12 :: ticketweb.com

THE GREYBOY ALLSTARS :: April 4 at the Sinclair, Cambridge :: $25 :: boweryboston.com

THE VIRGINS + HAR MAR SUPERSTAR :: April 4 at T.T. the Bear's Place, Cambridge :: $15 :: ticketweb.com

SKATERS :: April 12 at Brighton Music Hall, Allston :: $12 :: ticketmaster.com

THE MILK CARTON KIDS :: April 25 at Brighton Music Hall, Allston :: $15 :: ticketmaster.com

THE NEIGHBOURHOOD :: April 30 at Brighton Music Hall, Allston :: $12 :: ticketmaster.com

TERA MELOS + TTNG :: May 1 at Brighton Music Hall, Allston :: $12 :: ticketmaster.com

FOALS + SURFER BLOOD + BLONDFIRE :: May 9 at the House of Blues, Boston :: $20 :: livenation.com

!!! + SINKANE :: May 16 at the Sinclair, Cambridge :: $18 :: boweryboston.com

KURT VILE & THE VIOLATORS + ANGIE OLSEN + STEVE GUNN :: May 17 at the Sinclair, Cambridge :: $16 :: boweryboston.com

TWIN SHADOW + ELLIPHANT :: June 12 at Paradise Rock Club, Boston :: $15 :: ticketmaster.com

WED 27

Kafka's *The Metamorphosis* is singularly horrifying and heartbreaking. The adaptation by Vesturport Theatre (Iceland) and Lyric Hammersmith Theatre (London), ***Metamorphosis***, is both of those — and not a little bit comical. In this version (presented by ArtsEmerson), the story of Gregor Samsa's awakening to find himself transformed into a giant insect is told with the help of aerial feats that add a whole new level of drama, intrigue, and comedy (see page 47).

Paramount Center Mainstage, 559 Washington St, Boston :: Through March 3; tonight @ 7 pm :: $25-$65 :: artsemerson.org

MON 25

Roughly a year ago, Fun. were playing the WFNX Disorientation series at Lansdowne Pub, and now they're out on a global stage winning a slew of Grammys (whether they are deserving is a debate for another day). The next band to take that kind of leap to stardom could very well be **Imagine Dragons**, the vibrant Las Vegas alt-rock band that already have a *Glee* nod under their belts and a 2012 album, *Night Visions*, and don't seem ready to slow down.

House of Blues, 15 Lansdowne St, Boston :: 7:30 pm :: Sold Out :: stubhub.com

Back in action after a full year's hiatus, Aliza Shapiro's fabulously wacked-out gender-bender of a variety show returns with ***TraniWreck: Why Not?*** TraniWreck's triumphant revival features Madge of Honor, Johnny Blazes, Raven Morehead, Frieda Fries, and more. DJs Chris Ewen and Brent Covington spin the tunes for a dance party post-show, *and* they'll be screening the official TraniWreck history video. Let's get wrecked.
Oberon, 2 Arrow St, Cambridge :: 7:30 pm :: $15 standing room; $20 mezzanine; $35 VIP seating (all prices increase $5 at door) :: cluboberon.com

Captured Tracks just might be one of our favorite indie labels right now, consistently churning out bands we dig. And bands we'll put our name behind, as in tonight's *Phoenix*-presented **Beach Fossils** show at T.T.'s. We've got a hunch these Brooklyn indie-pop kids and their sunny beats are on their way up, so catch 'em while you can.
T.T. the Bear's Place, 10 Brookline St, Cambridge :: 8:30 pm :: $12 :: ticketweb.com

Some experiences need to be shared to be endured. The Academy Awards is one of them. Every year the Brattle Theatre complies by throwing a pre-program **Oscar Bash**. Okay, it's $75, but it goes to a good cause, the Brattle Foundation, and it gives you a chance to put a buzz on before Oscar-show host Seth MacFarlane starts reprising his *Family Guy* voices and so that even if *Les Misérables* wins Best Picture, you'll be having such a good time you won't care. Then, on to the broadcast of the Oscar show on the Brattle big screen — free to members only, but what better occasion to finally sign up?
The Brattle Theatre, 40 Brattle St, Cambridge :: Pre-party at 5:30 pm; Awards show screening at 8 pm :: 617.876.6837 or brattleflim.org/support-2/oscar-party-2013

When Beck released his latest album, *Song Reader*, purely in sheet-music form, we were all, "Well, that's kind of fucking pretentious," but also, "Well, that's kind of fucking cool." On the latter note, 18 local bands and musicians are performing that music live tonight — accompanied by local dancers performing original choreography and a 50-person choir — in **Beck Hansen's *Song Reader* Performed Live**. Which, we guess, is exactly the type of artistic endeavor Beck had in mind when he released said album.
Somerville Theatre, 55 Davis Square, Somerville :: 8 pm :: $25; $15 students :: 617.625.5700 :: feltheatres.com

FREE EVENTS

"CONSTANT TANGO" :: Somerville's Café Tango is transformed into an interactive gallery with two days of video installations by artist Amanda Brown paired with live dance performances. Plus, stick around for a free tango lesson after the performance **:: Café Tango, 16 Bow St, Somerville :: February 21 + February 23 from 6 pm to 10 pm :: somervilleartscouncil.org/artsunion/2013/tango**

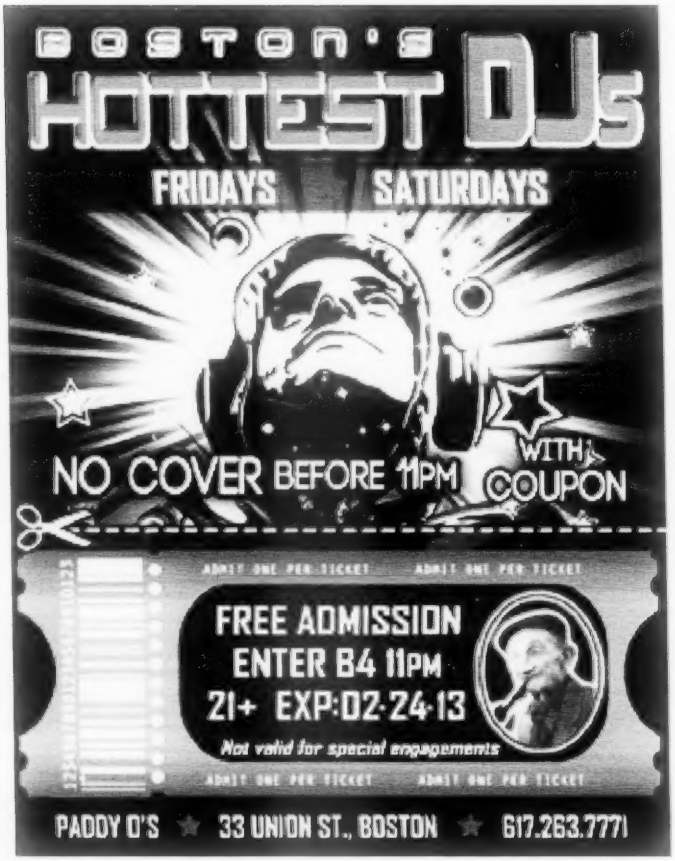
UFC 157 SCREENING :: Want to watch the big fight but don't want to shell out $60 for Pay-Per-View? Spirit Bar is screening it for free (and claim to be the only bar in the area doing so). No cover before 8 pm, so get there early **:: Spirit Bar, 2046 Mass Ave, Cambridge :: February 23 before 8 pm :: thespiritbars.com**

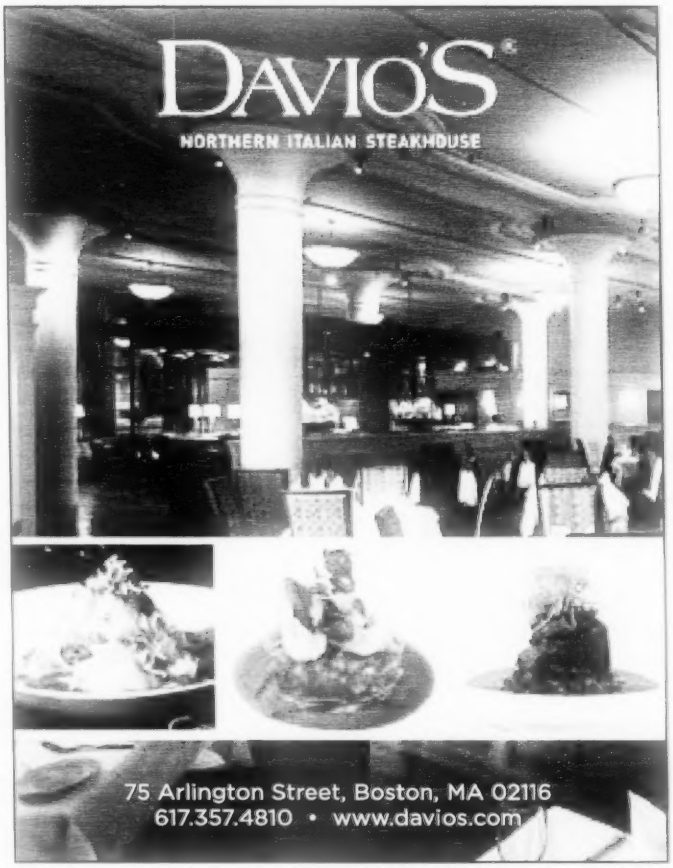
THUNDERBLOODS :: Bluesy rock from ex-Bodega Girls/Kingsley Flood band members. Metal Feathers and Ramen Noodle Blackout share the bill **:: ZuZu, 474 Mass Ave, Cambridge :: February 25 :: 10 pm :: zuzubar.com**

***EROS* SCREENING ::** Screening of the 2004 Italian drama comprising three short segments directed by Steven Soderbergh, Michelangelo Antonioni, and Wong Kar-wai that address themes of love and sex **:: Harvard Film Archive in the Carpenter Center, 24 Quincy St, Cambridge :: February 26 @ 7 pm :: hcl.harvard.edu/hfa**

ASSEMBLE! WITH GALLERY BASQUIAT & FRIENDS :: Gallery Basquiat founder Aziza Robinson curated mixed-media works from local artists for this edition of the Future Boston-presented event **:: Emerald Lounge, 200 Stuart St, Boston :: February 27 :: 7 pm :: futureboston.com**

BEER LOVER'S NEW ENGLAND: READING AND TASTING :: Author Norman Miller discusses his book and guides attendees on a tasting of some New England's beers **:: Trident Booksellers & Café, 338 Newbury St, Boston :: February 28 :: 7:30 pm :: tridentbookscafe.com**





NEXT WEEK
WASHINGTON SQUARE! WHAT ARE YOUR FAVE SPOTS IN BROOKLINE? LET US KNOW: LISTINGS@PHX.COM OR @BOSTONPHOENIX.

WELCOME TO THE NEIGHBORHOOD

INMAN SQUARE

5 PLACES WE LOVE

Inman might be a beer lover's paradise. You can find the best pint of Guinness in all of Boston at the Druid (from an actual Irishman's mouth to your ears), and Bukowski Tavern taps special-edition kegs on the regular. But for the purest beer snob, we recommend **Lord Hobo**, where both the draft and bottle lists are lengthy and obscure enough to stump even the snobbiest ale aficionados.
92 Hampshire St :: 617.250.8454 :: lordhobo.com

Thanks to an IndieGoGo campaign — a testament to this indie bookstore's impact on the hood — **Lorem Ipsum Books** will *not* be closing its doors. When the used bookseller recently announced they were in danger of eviction, the response from local patrons was swift. Not surprising, since they host cool events, stay open late, and boast a diverse selection of reads *and* the new location of the Papercut Zine Library.
1299 Cambridge St :: 617.497.7669 :: loremipsumbooks.com

There's no shortage of great places to eat around here. Whether it's Creole comfort food at Tupelo, bomb-ass sandwiches at All Star, homemade pickles at Grillo's storefront, or Will Gilson's **Puritan & Company**. We dig their eclectic farm-to-table menu, a mostly locally sourced beer and wine list, the neatly spare space, and the old-New England aesthetic.
1166 Cambridge St :: 617.615.6195 :: puritancambridge.com

If singing drunkenly in front of a roomful of strangers is your idea of a good time and you haven't yet been to **Courtside Karaoke**, then where *have* you been doing your drunken singing? Karaoke goes down in the back room of this diviest of dives — a huge room that looks like a VFW fused with a Chuck E. Cheese's — that's usually populated by a motley crowd of serious singers and their companions. But it is awesome. Reservations recommended for big parties.
291 Cambridge St :: 617.547.4374 :: courtsidekaraoke.com

Trina's might have the best brunch according to our 2012 Best Poll (for those able to brunch on Mondays), but it's their sister sports bar, **Parlor Sports**, that we're recently jazzed about. Less a sports bar (no bros in sight!) than a chill dive in which to watch sports, Parlor Sports is located in Trina's back room. Multiple TVs, *and* they serve brunch on the weekends.
1 Beacon St :: 617.576.0231

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Bradford Lowe

(foursquare.com/jbradfordlowe)

What's the strangest sandwich you've ever eaten?
I think we were really drunk at home, and it was one of those things where you just go in the fridge, and we went, "Well, we got ketchup, some olives, some bread, and some tuna. Let's do it!" That might be why I don't like tuna melts.

What would you put in a sandwich designed to represent Inman Square?
Let's see. . . . Limit the meat. Probably a lot of vegetables, 'cause it's Cambridge and people tend to be vegetarians. Probably some sarcasm. Put a pair of ironic glasses on it, and that would be an Inman Square sandwich, right there.

If you were a sandwich, what kind of sandwich would you be?
I would be a fattening sandwich. One of those sandwiches where you go in and say, "Fuck my diet, man. I'm going to eat fat today."

Why's that?
Because while you might want to eat a healthy sandwich, you don't really want to eat it. You eat it because you're like, "Well, I'm getting a little fat. I should eat something healthy." But when you're about to eat a fattening sandwich, you're pretty damn excited. You might regret it in the future, but in that moment, it's the best thing in the world.

—BARRY THOMPSON

Want to be interviewed about your Foursquare mayorship? Give us a shout: tweet @bostonphoenix or email listings@phx.com. And for tips, friend us: foursquare.com/bostonphoenix.

DON'T MISS...

Take a page from old Chuck's book and promote literacy *and* alcoholic beverages at Bukowski's **Book Drive** this week. Bring in used books to trade or donate (all left over will be donated to disabled veterans) and then stick around for a pint or three. And if you're there on a Tuesday take advantage of their **Taco Tuesday** deal: a taco and a can of Mexican lager ($4).
February 24-28 :: 1281 Cambridge St :: 617.497.7077 :: bukowskitavern.net/cambridge

If, like us, you're grinding away in an office Monday mornings instead of leisurely noshing on Eggs Benny at Trina's, you've got to get your brunch fix in on the weekends. Do that at East Coast Grill, where we insist you make use of their **Make-Your-Own Bloody Bar**. There are few things we like better than a truly great Bloody Mary, and this well-stocked DIY set-up ensures it's just that, every time.
Sundays from 11 am to 2:30 pm :: 1271 Cambridge St :: 617.491.6568 :: eastcoastgrill.net

Jonesing for raw fish and at the end of your work day? Get yourself over to the Ginger Exchange for their daily **Happy Hour**, where you can gobble your fill of spicy tuna rolls, crab Rangoon, and other tasty Asian treats for just $4 a pop.
Mon-Fri from 5 to 7 pm; Mon-Wed from 10 to 11 pm; Thurs-Sat from 10 to midnight :: 1287 Cambridge St :: gingerexchange.com

PHOTOS BY MATT DASTOLI (BUKOWSKI'S) AND DEREK KOUYOUMJIAN (MEET THE MAYOR)

GETTING THERE
BUS: 69, 83, 91, CT2

#FF @INMANSQUARE4U @EXNE @PARLORSPORTS @LOREMIPSUMBOOKS @BUKSCAMBRIDGE

WORD ON THE TWEET "CYCLIST DUDE DRAFTING BEHIND 83 BUS IN INMAN SQUARE. RIDING LIKE 3 FEET BEHIND IT. BOLD/CONVENIENT/CRAZY." VIA @BOSTONOGRAPHY

NOMINEES ANNOUNCED!

Arts & Entertainment
Burlesque

Babes in Boink and
Boston Babydolls
Magic of Honor
Perestroika
Rogue Burlesque
Slaughterhouse Sweetheart's

City Life
Blog

a stompupdancing.com
bigredandshiny.com
bostonstreetstyle.com
steadyleanin.com
universalhub.com
whatshouldwecallboston
problemsiumb.com

Food & Drink
Beer-Geek Bar

Bukowski Tavern
Deep Ellum
Lord Hobo
Sunset Grill & Tap
The Tower Depths Tap Room
The Publick House

Shopping & Recreation
Grow Shop

Boston Gardener
Evergreen Garden Center
GYOStuff
HTG Supply
Mass Hydro
Rootdown Hydroponics

VOTE FOR YOUR FAVORITES

BOSTON'S BEST

THEPHOENIX.COM/THEBEST

#BESTBOSTON

THE PHOENIX THE BEST 2013

the lofts at WESTINGHOUSE

One Westinghouse Plaza, Hyde Park

BRA CERTIFIED ARTISTS ONLY

$125,000

AFFORDABLE LIVE/WORK LOFTS AVAILABLE

ONLY NINE ARTIST LOFTS AVAILABLE.

All buyers must be BRA Certified and have an income that does not exceed $61,600. $70,400 for a 2 person household

BRA artist and affordable housing deed restrictions apply.

- Boston Affordable Housing income limit of $61,600
- Own your own loft for less than $1,000 a month with 3% down.
- $230 per month condo fee.
- Deeded parking. On site gym facilities included. On site security.
- Brick and beam lofts with artist venting and work sinks.
- 20 minutes from downtown. ¼ mile from Readville Commuter rail, four stops to Back Bay or South Station.

www.theloftsatwestinghouse.com
Contact Patrick Reardon at
preardon@thehamiltoncompany.com

The Music of Quincy Jones

Featuring Patti Austin and Siedah Garrett

For ticket information, call 617 747-2261 or visit berkleebpc.com. Processing fees apply.

Show begins at 7:30 p.m. at the Berklee Performance Center

February 24

2012/13 SIGNATURE SERIES
at Berklee

The Music of Quincy Jones

Producer, arranger, conductor, film composer, and trumpeter Quincy Jones has been at the forefront of American music since his years as a student at Berklee in the 1950s. He has arranged for Dizzy Gillespie and Frank Sinatra; produced Michael Jackson, Miles Davis, and Ray Charles; scored Oscar-winning films; and has received 27 Grammys. Students and faculty will pay tribute to "Q" with new and classic arrangements of his enduring music in honor of his 80th birthday. *Produced by the Yo Team.*

Berklee college of music

ARTS & EVENTS ::

TO-DO

THURSDAY 21

CONSTANT TANGO › Gallery of movement and moving image with ongoing video installations and a live performance installation › 6 pm › Dance Union, 18 Bow Street, Somerville › Free › 617.721.4872 or bostontango.org

GARDNER AFTER HOURS › W18 conversations in the galleries, Victorian parlor games, and sparkling drinks by the Courtyard › 5 pm › Isabella Stewart Gardner Museum, 280 the Fenway, Boston › $15; $12 seniors; $5 students › 617.566.1401 or gardnermuseum.org

KILI KLIMB LAUNCH PARTY TO BENEFIT CLIMBING 4 A CAUSE › Party with snacks, a private bar, and a raffle with an opportunity to win the final spot on the Kili Klimb expedition team › 6 pm › Brandy Pete's, 267 Franklin St, Boston › Free; raffle tickets are $100 › 617.439.4165 or climbing4acause.org

SATURDAY 23

BLACK HISTORY WEEKEND › Civil War reenactors from the Massachusetts 54th Regiment, stories and folklore from the African oral tradition performed by Andre Keitt, and more › Sat–Sun 9:30 am › Old Sturbridge Village, 1 Old Sturbridge Village Rd, Sturbridge › $24; $22 seniors › 800.733.1830 or osv.org

"FAIRY DOGPARENTS FUNKY ROLLER DISCO PARTY" › Roller disco party to benefit Fairy DogParents of Massachusetts with live DJ, door prizes, raffles, Best Retro Outfit contest, and more › 6 pm › Chez Vous Roller Rink, 11 Rhuades St, Boston › $10 donation › 617.825.5877 or fairydogparents.org

A FEAST OF MUSIC AFTER PARTY TO BENEFIT NEW ENGLAND CONSERVATORY SCHOLARSHIPS › Dancing with music by Dan Gabel and the Abletones, an open bar, "sweet and savory reception," POSE Photobooth by Elevin, and more › 9 pm › Fairmont Copley Plaza, 138 St. James Ave, Boston › $200 › 617.267.5300 or necmusic.edu

STAGESOURCE JOB FAIR › Opportunities in design, technical production, consulting, management, administration, and more › 11 am › Back Bay Events Center, 180 Berkeley St, Boston › Free › 617.720.6066 or stagesource.org

SUNDAY 24

OSCAR EXPERIENCE TO BENEFIT THE ELLIE FUND › Party with screening of the telecast, a red carpet, hors d'oeuvres, gourmet chef stations by BostonChefs.com, and more › 6:30 pm › State Room, 60 State St, Boston › $300 › 781.449.0100 or ellie fund.org/oscars2013

PERFORMING ON PAPER › Drawing session with live performing artists as models › Noon › Mobius, 55 Norfolk St, Cambridge › $10 › 617.638.0022 or mobius.org

RAW: NATURAL BORN ARTISTS BOSTON › Themed "Disowery," this showcase features 27 local artists, musicians, makeup artists, hair stylists, and more › 7 pm › Rumor, 100 Warrington St, Boston › $15; $10 advance › 617.422.0045 or nwartists.org

BLACK HISTORY WEEKEND › See listing for Sat

MONDAY 25

EVENING MEDITATION › Open to everyone, from beginners to more experienced meditators › 7 pm › Rigpa Boston, 24 Crescent St, Waltham › Free › 619.906.4290 or boston.usa.rigpa.org

TUESDAY 26

"GAME OVER" › Weekly game night with board games, nerd games like Magic the Gathering, fighting games, Dance Central, DJ Hero, Rock Band, and more › 5 pm › Good Life, 28 Kingston St, Boston › Free; $10 to enter Magic the Gathering booster draft › 617.451.2622 or goodlifebar.com

THURSDAY 28

ARTISTS AND AUTHORS WINTER EXHIBITION › Single day exhibition presented by the Salem Arts Association › 6 pm › Hawthorne Hotel, 18 Washington Sq, Salem › Free › 978.744.4080 or salemartsassociation.org

BOSTON CIRCUS GUILD › "Bohemian Bacchanalia" featuring aerialists, jugglers, contortionists, dancers, burlesque performers, live music, and more › 8 pm › Oberon, 2 Arrow St, Cambridge › $15-$25 › 866.811.4111 or americanrepertorytheater.org

ICYCLE III TO BENEFIT HOMESTART, INC. › Outdoor eleven-hour spin class marathon › 6:30 am › Serverp Boston One International Place, 1 International Pl, Boston › $250 minimum donation › 617.542.0338 or crowdrise.com/icycle2013

***TRAVELING TROUBADOURS:* A VERY SPECIAL EVENING OF FILM AND MUSIC** › Thirty-five-minute preview of filmmaker Tom Weber's documentary followed brief Q&A with the director and a performance from Thea Hopkins › 7 pm › Somerville Community Access Television, 90 Union Sq, Somerville › Free › 617.628.8826 or troubadour-blues.com

ACTIVISM

THURSDAY 21

***GENETIC ROULETTE – THE GAMBLE OF OUR LIVES* SCREENING** › Screening of documentary film about the dangers of genetically engineered food, with free refreshments and door prizes › 7 pm › UPandOUT Screening Room, 243 Broadway, Cambridge › 617.864.3322

"THE PRICE OF WATER: RIGHT VS. COMMODITY" › Informational event presented by BOSTON › acumen with a panel of professionals discussing and assessing the risks and opportunities related to growing water scarcity in the US and abroad › 6 pm › Democracy Center, 45 Mount Auburn St, Cambridge › Free › democracycenter.org

SATURDAY 23

"BANGLADESH CAMPAIGN FOR GARMENT FACTORY FIRE SAFTEY" › Meeting to plan a campaign to put pressure on Walmart, GAP, and H&M to take measures for fire safety in their Bangladesh garment factories › 11 am › Democracy Center, 45 Mount Auburn St, Cambridge › Free › democracycenter.org

"CRYPTOPARTY" › The Massachusetts Pirate Party throws a "cryptoparty" in celebration of International Privacy Day › 3 pm › Encuentro 5, 33 Harrison Ave, Boston › Free › 617.482.6300 or encuentro5.org

"SOJUST STARZ SKILLSHARE: SLAM POETRY FOR ACTIVISTS" › SoJust STARZ (core group of organizers for SoJust) mediate a SkillShare on how, and why, to create and perform slam poetry in the name of progressive activism › 2 pm › Democracy Center, 45 Mount Auburn St, Cambridge › Free › democracycenter.org

SUNDAY 24

MEXICO SOLIDARITY NETWORK PRESENTS "CLEARING THE PATH" › Networking and informational event with Claudia Torres of the Network Against Repression and For Solidarity and Mexico City Student Activists › 7 pm › Lucy Parsons Center, 358A Centre St, Jamaica Plain › Free › 617.267.6272 or lucyparsons.org

MONDAY 25

"ONGOING CRISIS IN THE MIDDLE EAST: SYRIA, IRAN AND ISRAEL/ PALESTINE" › Panel discussion with speakers Mohamad al Bardan (of the Syrian Nonviolent Movement organization,) Alex Shams (graduate student of Middle Eastern studies at Harvard and Palestinian rights activist,) and Alice Rothchild (Boston area physician who has visited Palestine numerous times) sharing feedback and analysis. Sponsored by United for Justice with Peace and the Boston University Anti-War Coalition › 7 pm › Boston University College of Arts and Sciences, 725 Comm Ave, Room 211, Boston › $5 suggested donation › justicewithpeace.org/node/4266

TUESDAY 26

"EVOLUTIONARY POTLUCK" › Potluck and meet-up for vegans and raw foodies with shared interests in advancing society towards a more peaceful and planetary future through changing people's eating habits and practices › 7 pm › Democracy Center, 45 Mount Auburn St, Cambridge › Free, bring a dish to share › democracycenter.org

WEDNESDAY 27

"RADICAL FILM NIGHT" › Screening of *Vigilante Vigilante: The Battle for Expression*, a documentary about an anti-graffiti vigilante in Berkeley, CA. Discussion follows the film › 7 pm › Lucy Parsons Center, 358A Centre St, Jamaica Plain › Free › 617.267.6272 or lucyparsons.org

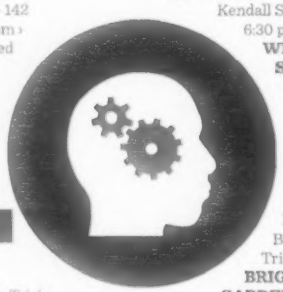
TRIVIA

THURSDAY 21

BRIGHTON BEER GARDEN › 386 Market St, Brighton › 8 pm › Geeks Who Drink
WHITE HORSE TAVERN › 116 Brighton Ave, Allston › 8 pm › Geeks Who Drink

SUNDAY 24

COSTELLO'S TAVERN › 723 Centre Street, Jamaica Plain › 8 pm › Geeks Who Drink
GEOFFREY'S CAFE › 142 Berkeley St, Boston › 8 pm › "TRIVIA! Sundays hosted by Rainbow Frite and Raquel Blake"
WHITE HORSE TAVERN › 116 Brighton Ave, Allston › 8 pm › Geeks Who Drink



MONDAY 25

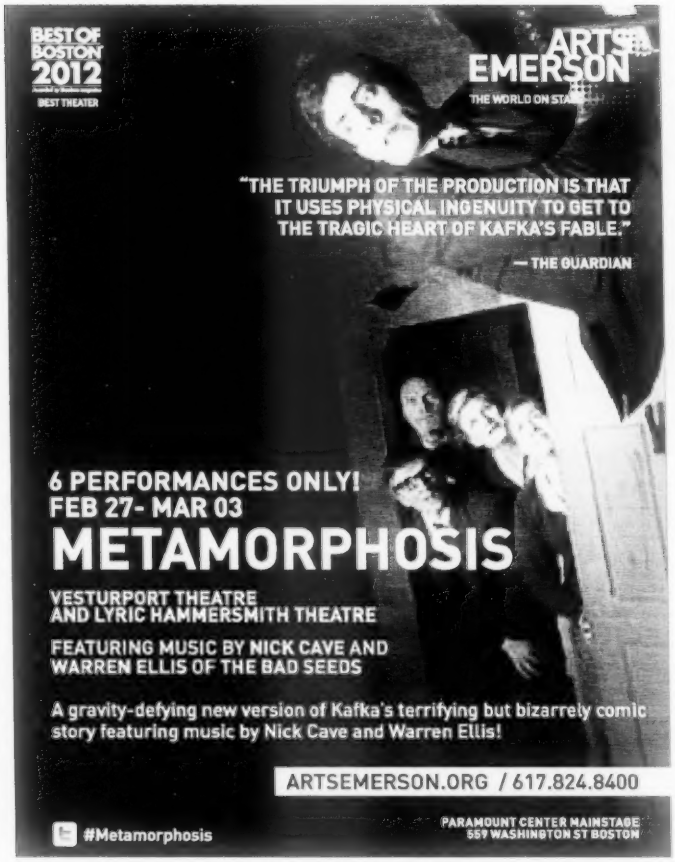
BULL MCCABE'S › 366A Somerville Ave, Somerville › 9 pm › Stump Trivia
COMMON GROUND › 85 Harvard Ave, Allston › 8 pm › Stump Trivia
DURTY NELLY'S › 108 Blackstone St, Boston › 8 pm › Stump Trivia
JOHN HARVARD'S BREWHOUSE › 33 Dunster St, Cambridge › 9 pm › Stump Trivia
JOHNNY D'S › 17 Holland St, Somerville › 8:30 pm › Stump Trivia
SUNSET CANTINA › 916 Comm Ave, Boston › 8 pm › Stump Trivia
TASTY BURGER › 1301 Boylston St, Boston › 8 pm › Stump Trivia
TOMMY DOYLE'S HARVARD SQUARE › 96 Winthrop St, Cambridge › 8 pm › Geeks Who Drink

TUESDAY 26

ASGARD › 350 Mass Ave, Cambridge › 9 pm › Stump Trivia
BRENDAN BEHAN PUB › 378 Centre St, Jamaica Plain › 8 pm › Stump Trivia
CITYSIDE › 1960 Beacon St, Brighton › 8 pm › Stump Trivia
CLUB CAFÉ › 209 Columbus Ave, Boston › 8 pm › Stump Trivia
DOYLE'S CAFE › 3484 Washington St, Jamaica Plain › 8 pm › Stump Trivia
JJ FOLEY'S › 117 East Berkeley St, Boston › 8 pm › Stump Trivia
JOE SENT ME › 2388 Mass Ave, Cambridge › 8 pm › Stump Trivia
PLAYWRIGHT › 658 E Broadway, Boston › 8 pm › Stump Trivia
RF O'SULLIVANS & SON › 282 Beacon St, Somerville › 8 pm › Geeks Who Drink
SAVIN BAR & KITCHEN › 112 Savin Hill Ave, Dorchester › 8 pm › "Tuesday Night Trivia"
TOMMY DOYLE'S KENDALL › 1 Kendall Square, Cambridge › 6:30 pm › Stump Trivia
WHISKEY SMOKEHOUSE › 885 Boylston St, Boston › 8 pm › Stump Trivia

WEDNESDAY 27

BOSTON BEER GARDEN › 734 E Broadway, South Boston › 8:30 pm › Stump Trivia
BRIGHTON BEER GARDEN › 386 Market St, Brighton › 8 pm › Stump Trivia
BURREN › 247 Elm St, Somerville › 8 pm › Burren's Pub Quiz
CLEARY'S › 113 Dartmouth Street, Boston › 8 pm › Stump Trivia
GOODY GLOVER'S › 50 Salem St, Boston › 8 pm › Stump Trivia
LANSDOWNE PUB › 9 Lansdowne St, Boston › 8 pm › Geeks Who Drink
PHOENIX LANDING › 512 Mass Ave, Cambridge › 7:30 pm › Geeks Who Drink
THE PUB › 682 Broadway, Boston › 8:30 am › Stump Trivia
SQUEALING PIG › 134 Smith St, Boston › 8 pm › Stump Trivia
TAVERN IN THE SQUARE ALLSTON › 161 Brighton Ave, Allston › 8 pm › Geeks Who Drink
TAVERN IN THE SQUARE PORTER › 1815 Mass Ave, Cambridge › 9 pm › Stump Trivia
WHITE HORSE TAVERN › 116 Brighton Ave, Allston › 8 pm › Geeks Who Drink



AMALIA PICA'S EMO SCULPTURE

"THERE ARE SO MANY INTERESTING things in the world, and you think, 'How am I ever going to compete with that?' " Amalia Pica said at an opening-night talk for her exhibition at MIT's List Visual Art Center.

Often her sculptures serve to point you to interesting stories. *Reconstruction of an antenna (As seen on TV)* is a makeshift, rooftop-style antenna rigged up from a shovel, metal brackets, pipes, and what looks like a mop handle. Pica's typed statement on the wall explains it was inspired by a documentary she saw that noted the gear Afghans cobbled together to watch the television show *Afghan Star*, a sort of *American Idol*.

"We tend to think of these shows as not great television," she said. "But in Afghanistan, after all the years of the Taliban, people were allowed to sing in public and they were allowed to vote, things they hadn't been allowed to do for a very long time."

At the heart of Pica's emo art are missed connections, homespun solutions, bittersweet failures, and humble delights. The London-based, Argentina-raised artist spells out "babble, chatter, gibber, jabber" with semaphore flags in the Argentine desert — "a place," she says, "where no one would be ready to receive it." She Scotch-tapes a spray of confetti to the floor, seemingly trying to preserve a fleeting moment of joy. She taps out the code for "nostalgia" on the historic, obsolete telegraph in Iceland that was the first to link America and Europe.

Endymion's Journey is a copy of poet John Keats's 1818 book *Endymion* lying at the bottom of a photo backdrop depicting a desert. It's accompanied by a typed statement explaining that Keats asked the explorer Joseph Ritchie to "throw [a copy of *Endymion*] into the heart of the Sahara desert." It was meant as a heroic, romantic gesture expressing the futility of art. Ritchie apparently wrote to Keats from near Cairo in 1818 saying he was soon leaving for the desert. "After this," Pica writes, "there was silence. Joseph Ritchie never returned."

Much concept-driven art expects us to read artists' minds (or rely on curatorial statements) to divine what they're referencing. Pica solves this problem by simply writing it out herself. Her approach is bloggy. Her objects operate like computer icons linking you to cool anecdotes she's turned up. It's endearing wallflower, eavesdropper, bookworm art.

_GREG COOK

>> AMALIA PICA ■ MIT List Visual Arts Center, 20 Ames St, Cambridge ■ Through April 7 ■ 617.253.4680 ■ listart.mit.edu

OPENINGS

ATHAN'S CAFÉ ART GALLERY, BROOKLINE › 617.734.7028 › 1621 Beacon St, Brookline › athansbakery.com › Sun-Thurs 8 am-10 pm; Fri-Sat 8 am-11 pm › Feb 24-March 31: Ruth LaGue: "Vanishing Perspectives" › Reception Feb 24: 7-9 pm

BSA SPACE › 617.391.4039 › Boston Society of Architects: 290 Congress St, Boston › bsaspace.org › Daily 10 am-6 pm › Feb 21-May 31: "Design Biennial Boston" › Reception Feb 21: 6-8 pm

DESIGN INNOVATION GALLERY › 617.443.0100 › 63 Melcher St, Boston › designmuseumboston.org/designinnovationgallery › Call for hours › Through Feb 27: "Innovative Urban Housing" › Feb 28-March 31: "Street Seats Design Challenge"

SOUTH SHORE ART CENTER › 781.383.2787 › 119 Ripley Rd, Cohasset › ssac.org › Mon-Sat 10 am-4 pm; Sun noon-4 pm › Feb 22-April 7: Carole Bolsey: "Levitations: Horsing Around" › Reception Feb 22: 6-8 pm

GALLERIES

Admission to the following galleries is free, unless otherwise noted. In addition to the hours listed here, many galleries are open by appointment.

808 GALLERY › 617.358.0922 › 808 Comm Ave, Boston › bu.edu/cfa/visual-arts/galleries › Tues-Sun 1-5 pm › Through April 20: "Alternative Visions / Sustainable Futures"

ALBRIGHT ART › 978.369.7300 › 32 Main St, Concord › albrightartgallery.com › Sun-Tues 10 am-6 pm; Wed-Sat 10 am-8 pm › Through March 30: John Lobessio: "The Visual Journey"

ARS LIBRI › 617.357.5212 › 500 Harrison Ave, Boston › auslibri.com › Mon-Fri 10 am-6 pm; Sat 11 am-5 pm › Through March 30: Bruce Davidson: "Witness"

ART INSTITUTE OF BOSTON › 617.585.6600 › 700 Beacon St, Boston › aiboston.edu › Mon-Sat 9 am-6 pm; Sun noon-5 pm › Through Feb 22: Remi Ochlik: "Revolutions"

BOSTON ATHENÆUM › 617.227.0270 › 10-1/2 Beacon St, Boston › bostonathenaeum.org › Mon 9 am-8 pm; Tues-Fri 9 am-5:30 pm; Sat 9 am-4 pm › Through Aug 3: "Brilliant Beginnings: The Athenæum and the Museum in Boston"

BOSTON SCULPTORS GALLERY › 617.482.7781 › 486 Harrison Ave, Boston › bostonsculptors.com › Wed-Sun noon-6 pm › Through March 2: Mags Harries › Through March 3: Susan Lyman

BOSTON UNIVERSITY ART GALLERY › 617.353.4672 › 855 Comm Avenue, Boston › bu.edu/art › Tues-Fri 10 am-5 pm; Sat-Sun 1-5 pm › Through March 28: "Teaching the Body: Artistic Anatomy in the American Academy"

BRICKBOTTOM GALLERY › 617.776.3410 › 4 Fitchburg St, Somerville › brickbottomartists.com › Thurs-Sat noon-5 pm › Through March 2: Adria Arch, Ron Brunelle, Jessie Morgan and Diane Novetsky: "Surface Matters"

CAC GALLERY › 617.349.4380 › 344 Broadway, Cambridge › cambridgema.gov/cac › Mon 8:30 am-8 pm; Tues-Thurs 8:30 am-5 pm; Fri 8:30 am-noon › Through June 21: "Al-Mutanabbi Street Starts Here"

CAMBRIDGE ART ASSOCIATION › 617.876.0246 › 25 Lowell St, Cambridge › cambridgeart.org › Lowell St: Tues-Sat 11 am-5 pm; Mount Auburn St: Mon-Fri 9 am-6 pm, Sat 9 am-1 pm › Through March 1: "Echoes of Pop in the New Millennia"

CARPENTER CENTER FOR THE VISUAL ARTS AT HARVARD UNIVERSITY › 617.495.3251 › 24 Quincy St, Cambridge › ves.fas.harvard.edu › Mon-Fri 10 am-5 pm; Sat-Sun 1 pm-5 pm › Through May 29: Hans Tutschku: "Unreal Memories"

CHASE YOUNG GALLERY › 617.850.7222 ›

460 Harrison Ave, Boston › chasegoungallery.com › Tues-Sat 11 am-6 pm; Sun 11 am-4 pm › Through Feb 24: John Dempsey and Alicia Tormey: "Renewal"
GALATEA FINE ART › 617.542.1500 › 460B Harrison Ave, Boston › galateaart.org › Wed-Fri noon-6 pm; Sat-Sun noon-5 pm › Through Feb 24: "Between Earth and Mind: Affiliate Member Group Exhibition" › Through Feb 24: Eleanor Steinmiller: "Of Moody Beach: Impressions in Black & White and Color" › Through Feb 24: Stephen Martin: "Steel Magnolias"
GALLERY AT ATLANTIC WHARF › 290 Congress St, Boston › bostoncyberarts.org › Daily 7 am-10 pm › Through March 22: Daniel Feldman, Stefanie Klavens, and Lynn Sevilla: "The Space in Between"
GOLD GALLERY › 8572208972 › 555 Tremont St, Boston › au-gallery.com › Wed-Sat noon-7 pm; Sun noon-5 pm › Through March 17: Michael Crestellic: "Boxers & Ballerinas"
GRIFFIN MUSEUM AT THE STONEHAM THEATRE › 781.279.2200 › 395 Main St, Stoneham › griffinmuseum.org › Tues-Sat 1-6 pm › Through March 17: Saul Robbins: "Initial Intake"
HARBOR GALLERY AT UMASS BOSTON › 617.287.7988 › 100 William T. Morrissey Blvd, Boston › umb.edu › Mon-Thurs 10 am-7 pm › Through March 14: Avram Finkelstein: "Lifelines"
KINGSTON GALLERY › 617.423.4113 › 450 Harrison Ave, #43, Boston › kingstongallery.com › Wed-Sun noon-5 pm › Through Feb 24: Sophia Ainslie: "in person"
LINCOLN ARTS PROJECT › › 289 Moody St, Waltham › lincolnartsproject.com › Wed-Fri 4-9 pm; Sat 2-8 pm › Through March 30: Bill Dunlap: "Paint Job" › Through March 30: Courtney McKenna and Mallory April Biggins: "Hush"
LOT F GALLERY › 617.426.1021 › 145 Pearl St, Boston › lotfgallery.com › Sat noon-4 pm › Through Feb 28: Anthony Palocci Jr.: "What It Is"
LYNNARTS › 781.598.5244 › 25 Exchange St, Lynn › lynnarts.org › Mon-Wed + Fri 10 am-4 pm; Thurs 11 am-7 pm; Sat 11 am-4 pm › Through March 8: "Take Your Best Shot"
MILLS GALLERY AT BOSTON CENTER FOR THE ARTS › 617.426.8835 › 539 Tremont St, Boston › bcaonline.org › Wed + Sun noon-5 pm; Thurs-Sat noon-9 pm › Through April 7: "Me Love You Long Time (MLYLT)"
MULTICULTURAL ARTS CENTER › 617.577.1400 › 41 Second St, Cambridge › multiculturalartscenter.org › Mon-Fri 10:30 am-6 pm › Through April 5: Lucy Cobos: "Impressions of the Voyageur" › Through April 5: Alexandra Rozenman: "Transplanted"
NAVE GALLERY › 617.625.6600 › 155 Powderhouse Blvd, Somerville › navegallery.org › Sat-Sun 1-5 pm › Through Feb 24: "Delicious Torment"
NEW ART CENTER › 617.964.3424 › 61 Washington Park, Newtonville › newartcenter.org › Mon-Fri 9 am-5 pm; Sat 1-5 pm › Through Feb 22: "Upsidown"
NEW ENGLAND SCHOOL OF PHOTOGRAPHY › 617.437.1868 › 537 Comm Ave, Boston › nesop.com › Mon + Thurs-Fri 10 am-5 pm; Sat 10 am-4 pm › Through Feb 22: Jerry Reed
OLD SCHWAMB MILL › 781.643.0554 › 17 Mill Ln, Arlington › oldschwambmill.org › Tues + Sat 11 am-3 pm › Through March 16: Emily Garfield, John Maciejowski, Ann Sali Rosenberg, and Regina Valluzzi: "Driven to Abstraction"
PANOPTICON GALLERY › 617.267.8929 › 502c Comm Ave, Boston › panopticongallery.com › Tues-Sat 9 am-4 pm › Through Feb 25: Bradford Washburn and Vittorio Sella: "A View From The Top"
PHOTOGRAPHIC RESOURCE CENTER AT BOSTON UNIVERSITY › 617.975.0600 › 832 Comm Ave, Boston › bu.edu/prc › Tues-Fri 10 am-5 pm; Sat-Sun noon-4 pm › Through

Mickalene Thomas's *Baby I Am Ready Now* is on view at the Institute of Contemporary Art as part of her solo show through April 7.

March 23: "The Doors of Perception: Vision and Innovation in Alternative Processes"
ROBERT KLEIN GALLERY › 617.267.7997 › 38 Newbury St, Boston › robertkleingallery.com › Tues-Fri 10 am-5:30 pm; Sat 11 am-5 pm › Through March 30: Bruce Davidson: "Witness"
ROMULA ART GALLERY › 617.227.2071 › 27 Fleet St, Boston › romulaart.com › Wed-Sun noon-8 pm › Through March 15: Edgardo Gonzalez: "Art inspired by a passion for fashion"
SANDRA AND DAVID BAKALAR GALLERY AT MASSACHUSETTS COLLEGE OF ART AND DESIGN › 617.879.7333 › 621 Huntington Ave, Boston › Mon-Sat noon-6 pm; Wed noon-8 pm › Through March 2: "Passing Time"
SCHILTKAMP GALLERY AT CLARK UNIVERSITY › 508.793.7711 › 92 Downing St, Worcester › clarku.edu/schiltkampgallery › Mon-Thurs 9 am-9 pm; Fri 9 am-4 pm; Sat noon-4 pm; Sun noon-9 pm › Through April 8: "FORM+CONTENT+CONTEXT: 2013 Studio Art Faculty Exhibition"
SHERMAN GALLERY AT BOSTON UNIVERSITY › 617.358.0295 › 775 Comm Ave, Boston › bu.edu/cfa › Tues-Fri 11 am-5 pm; Sat-Sun 1-5 pm › Through March 3: Julia von Metzsch: "Midnight at Coolidge Point"
SPOKE GALLERY › 617.268.6700 › 110 K St, Boston › mwponline.org › Wed-Fri noon-5 pm › Through March 16: "HERE"
STEPHEN D. PAINE GALLERY AT MASSACHUSETTS COLLEGE OF ART AND DESIGN › 617.879.7333 › 621 Huntington Ave, Boston › Mon-Sat noon-6 pm; Wed noon-8 pm › Through March 2: "Graphic Advocacy: International Posters for the Digital Age 2001-2012"
THOMAS YOUNG STUDIO › 617.752.2504 › 409 West Bdwy, Boston › thomasyoungstudio.com › Sun noon-5 pm › Through Feb 24: Pat Falco: "A Sentimental Gesture"
TOWNE ART GALLERY AT WHEELOCK COLLEGE › 617.879.2219 › 180 the Riverway, Boston › wheelock.edu/art › Tues-Thurs 1-5 pm; Sat 2-5 pm › Through Feb 21: Jim Wright › Through Feb 21: Shiri Fink: "The Honey Jar Collection"
TRUSTMAN ART GALLERY AT SIMMONS COLLEGE › 617.521.2268 › 300 the Fenway, Boston › simmons.edu/trustman › Mon-Fri 10 am-4:30 pm › Through March 7: Ruby Chishti, Sally Eyring, and Marlann S. Verheyen: "Body Coverings"
TUFTS UNIVERSITY ART GALLERY AT THE AIDEKMAN ARTS CENTER › 617.627.3094 › 40 Talbot Ave, Medford › artgallery.tufts.edu › Wed-Sun noon-5 pm › Through March 31: "Illuminated Geographies: Pakistani Miniaturist Practice in the Wake of the Global Turn" › Through March 31: Stacey Steers: "Night Hunter"
VILLA VICTORIA CENTER FOR THE ARTS › 617.927.1707 › 85 West Newton St, Boston › Through Feb 23: Miguel Trelles: "Chino-Latino"
WASHINGTON STREET ART CENTER › 617.623.5315 › 321 Washington St, Somerville › washingtonst.org › Sat noon-4 pm › Through Feb 23: Matthew Corcoran: "Photographs"

MUSEUMS

ADDISON GALLERY OF AMERICAN ART AT PHILLIPS ACADEMY › 978.749.4015 › 180 Main St, Andover › andover.edu/addison › Tues-Sat 10 am-5 pm; Sun 1-5 pm › Through March 10: "Eye on the Collection" › Through March 17: "Stone, Wood, Metal, Mesh: Prints and Printmaking" › Through April 14: "Frame by Frame: Photographic Series and Portfolios from the Collection"
DAVIS MUSEUM AT WELLESLEY COLLEGE › 781.283.3382 › 106 Central St, Wellesley › davismuseum.wellesley.edu › Tues-Sat 11 am-5 pm; Wed 11 am-8 pm; Sun noon-4 pm › Free admission › Through June 9: Jenny Olivia Johnson: "Glass Heart (bells for Sylvia Plath)" › Through June 9: "Prepared Box for John Cage"
DECORDOVA SCULPTURE PARK AND MUSEUM › 781.259.8355 › 51 Sandy Pond Rd, Lincoln › decordova.org › Wed-Fri 10 am-4 pm; Sat-Sun 10 am-5 pm › Admission $14; $12 seniors; $10 students and youth ages 13 and up; free to children under 12 › Through April 21: "AMONG FROM WITH ANDREW WITKIN: PLATFORM 11" › Through April 21: "PAINT THINGS: beyond the stretcher" › Through April 21: "Second Nature: Abstract Photography Then and Now" › Through Oct 1: "PLATFORM 10: Dan Peterman"
HARVARD ART MUSEUMS › 617.495.9400 › 485 Broadway, Cambridge › harvardartmuseums.org › Tues-Sat 10 am-5 pm › Admission $9; $7 seniors; $6 students › Through June 1: "In Harmony: The Norma Jean Calderwood Collection of Islamic Art" › Through June 1: "Re-View"
INSTITUTE OF CONTEMPORARY ART › 617.478.3100 › 100 Northern Ave, Boston › icaboston.org › Tues-Wed + Sat-Sun 10 am-5 pm; Thurs-Fri 10 am-9 pm › Admission $15; $10 students, seniors; free for ages under 17; free after 5 pm on Thurs › Through March 3: "This Will Have Been: Art, Love & Politics in the 1980s" › Through April 7: Mickalene Thomas › Through April 7: Ragnar Kjartansson: "Song"
MCMULLEN MUSEUM OF ART AT BOSTON COLLEGE › 617.552.8100 › 140 Comm Ave, Chestnut Hill › bc.edu/artmuseum › Mon-Fri 11 am-4 pm; Sat-Sun noon-5 pm › Free admission › Through June 2: "Portugal, Jesuits, and Japan: Spiritual Beliefs and Earthly Goods"
MIT MUSEUM › 617.253.4444 › 265 Mass Ave, Cambridge › web.mit.edu/museum › Tues-Fri 10 am-5 pm; Sat-Sun noon-5 pm › Through March 17: "Rivers of Ice: Vanishing Glaciers of the Greater Himalaya" › Through Aug 31: Joel Tettamanti: "Compass Points" › Through Sept 28: "The Jeweled Net: Views of Contemporary Holography"
MUSEUM OF FINE ARTS › 617.267.9300 › 465 Huntington Ave, Boston › mfa.org › Mon-Tues + Sat-Sun 10 am-4:45 pm; Wed-Fri 10 am-9:45 pm › Admission $22; $20 students, seniors; free for ages 7-17 and under during non-school hours [otherwise $10]; free for ages 6 and under › Through March 31: Daniel Rich: "Platforms of Power" › Through April 14: "The Postcard Age: Selections from the Leonard A. Lauder Collection" › Through May 12: Cezanne: "The Large Bathers" › Through June 16: "Kings, Queens, and Courtiers: Royalty on Paper" › Through June 16: Mario Testino: "British Royal Portraits" › Through June 23: "Divine Depictions: Korean Buddhist Paintings" › Through July 7: "Art of the White Mountains" › Through July 21: "Triumph of the Winter Queen" › Through Sept 8: Bruce Davidson: "East 100th Street" › Through Sept 8: "Chinese Lacquer 1200-1800" › Through Oct 14: Lois Mailou Jones › Through June 1: "Jewels, Gems, and Treasures: Ancient to Modern"
MUSEUM OF SCIENCE › 617.723.2500 › 1 Science Pk, Boston › mos.org › Sat-Thurs 9 am-5 pm; Fri 9 am-9 pm › Admission $22; $20 seniors; $19 children 3-11 › Through March 3: "Shipwreck! Pirates & Treasure"
NORMAN ROCKWELL MUSEUM › 413.298.4100 › 9 Rte 183, Stockbridge › nrm.org › Daily 10 am-5 pm, May through Oct; Nov through April, 10 am-4 pm and weekends 10 am-5 pm › Admission $16; $14.50 seniors; $10 students with ID; $5 for kids and teens 6 to 18; free for ages 5 and under › Through Feb 24: "Heroes and Villains: The Comic Book Art of Alex Ross" › Through March 10: "27th Annual Berkshire County High School Art Show"
PEABODY ESSEX MUSEUM › 978.745.9500 › 161 Essex St, Salem › pem.org › Tues-Sun and Mon holidays 10 am-5 pm › Admission $15; $13 seniors; $11 students; free for ages 16 and under › Through May 27: "FreePort [No. 005]: Michael Lin" › Through May 27: "Natural Histories: Photographs by Barbara Bosworth"
RHODE ISLAND SCHOOL OF DESIGN MUSEUM OF ART › 401.454.6500 › 224 Benefit St, Providence, RI › risdmuseum.org › Tues-Sun 10 am-5 pm; third Thurs per month until 9 pm › Admission $10; $7 seniors; $3 college students and youth ages 5-18; free every Sun 10 am-1 pm, the third Thurs of each month 5-9 pm, and the last Sat of the month › Through Feb 24: "Everyday Things: Contemporary Works from the Collection" › Through May 19: "Grisogorious Places: Edward Lear's Travels" › Through June 9: "RISD Business: Sassy Signs and Sculptures by Alejandro Diaz" › Through June 30: Angela Bulloch, Anthony McCall, and Haroon Mirza: "Double-and-Add"
ROSE ART MUSEUM AT BRANDEIS UNIVERSITY › 781.736.3434 › 415 South St, Waltham › brandeis.edu/rose › Tues-Sun noon-5 pm › Admission $3 › Through June 9: Ed Ruscha: "Standard" › Through June 9: "On the Matter of Abstraction (figs. A & B)" › Through June 9: Sam Jury: "Coerced Nature" › Through June 9: Walead Beshty: "Untitled"

BOOK EVENTS

THURSDAY 21

LAWRENCE FRIEDMAN › *The Lives of Erich Fromm: Love's Prophet* reading › 7 pm › Brookline Booksmith, 279 Harvard St, Brookline › Free › 617.566.6060 or brooklinebooksmith.com

DINA NAYERI › *A Teaspoon of Earth and Sea* reading › 7 pm › Harvard Coop, 1400 Mass Ave, Cambridge › Free › 617.498.0519 or harvardbookstore.com

DICK LEHR AND GERARD O'NEILL › *Whitey: The Life of America's Most Notorious Mob Boss* discussion › 7 pm › Porter Square Books, Porter Square Shopping Center, 25 White St, Cambridge › Free › 617.491.2220 or portersquarebooks.com

KAREN RUSSELL › *Vampires in the Lemon Grove: Stories* reading › 7 pm › Harvard Book Store, 1256 Mass Ave, Cambridge › Free › 617.661.1515 or harvard.com

FRIDAY 22

JOHN BURT › *Lincoln's Tragic Pragmatism: Lincoln, Douglas, and Moral Conflict* discussion › 3 pm › Harvard Book Store, 1256 Mass Ave, Cambridge › Free › 617.661.1515 or harvard.com

AYANA MATHIS › *Twelve Tribes of Hattie* reading › 7 pm › Brookline Booksmith, 279 Harvard St, Brookline › Free › 617.566.6060 or brooklinebooksmith.com

TEDDY WAYNE & CHRIS MONKS › *The Love Song of Jonny Valentine: A Novel* reading › 7 pm › Harvard Book Store, 1256 Mass Ave, Cambridge › Free › 617.495.9400 or harvard.com

SUNDAY 24

"LIZARD LOUNGE POETRY NIGHT: BIG BROTHER SADI" › With music by the Jeff Robinson Trio › 8 pm › Lizard Lounge, 1667 Mass Ave, Cambridge › $5 › 617.547.0759 or lizardloungeclub.com

ROSIE SCHAAP › *Drinking with Men* reading › 4 pm › Brookline Booksmith, 279 Harvard St, Brookline › Free › 617.566.6060 or brooklinebooksmith.com

MONDAY 25

JACK GRAY › *Pigeon in a Crosswalk: Tales of Anxiety and Accidental Glamour* reading › 7:30 pm › Brookline Booksmith, 279 Harvard St, Brookline › Free › 617.566.6060 or brooklinebooksmith.com

TUESDAY 26

ABI MAXWELL AND INDIRA GANESAN › *Lake People and As Sweet as Honey* reading › 7 pm › Brookline Booksmith, 279 Harvard St, Brookline › Free › 617.566.6060 or brooklinebooksmith.com

CORY DOCTOROW › *Homeland* discussion › 7 pm › Harvard Book Store, 1256 Mass Ave, Cambridge › Free › 617.661.1515 or harvard.com

HESTER KAPLAN › *The Tell* reading › 7 pm › Porter Square Books, Porter Square Shopping Center, 25 White St, Cambridge › Free › 617.491.2220 or portersquarebooks.com

WEDNESDAY 27

MAHZARIN R. BANAJI › *Blindspot: Hidden Biases of Good People* discussion › 7 pm › Harvard Book Store, 1256 Mass Ave, Cambridge › Free › 617.661.1515 or harvard.com

JODI PICOULT › *The Storyteller* reading › 6 pm › Coolidge Corner Theatre, 290 Harvard St, Brookline › 617.566.5615 or coolidge.org

STEVEN M. SOUTHWICK AND DENNIS S. CHARNEY › *Resilience: The Science of Mastering Life's Greatest Challenges* discussion › 7 pm › First Parish Church of Cambridge, 3 Church St., Cambridge › Free

THURSDAY 28

MARGUERITE BOUVARD › *Invisible Wounds of War: Coming Home from Iraq and Afghanistan* discussion › 7 pm › Harvard Coop, 1400 Mass Ave, Cambridge › Free › 617.498.0519 or harvardbookstore.com

LAWRENCE FRIEDMAN › *The Lives of Erich Fromm* reading › 7 pm › Porter Square Books, Porter Square Shopping Center, 25 White St, Cambridge › Free › 617.491.2220 or portersquarebooks.com

PHIL LAPSLEY › *Exploding the Phone: The Untold Story of the Teenagers and Outlaws who Hacked Ma Bell* discussion › 7 pm › Harvard Book Store, 1256 Mass Ave, Cambridge › Free › 617.495.9400 or harvard.com

NORMAN MILLER › *Beer Lover's New England* reading and tasting › 7 pm › Trident Booksellers & Café, 338 Newbury St, Boston › Free › 617.267.8688 or tridentbookscafe.com

PHREAKING MA BELL

EXPLODING THE PHONE: THE UNTOLD STORY OF THE TEENAGERS AND OUTLAWS WHO HACKED MA BELL

By Phil Lapsley
Grove Press
416 pages :: $26

EXPLODING THE PHONE is Phil Lapsley's exhaustive history of the phone-phreak phenomenon of the '60s and '70s. Phone phreaks were proto-hackers: obsessive young men who figured out through endless, repetitive effort that it was possible to explore the national phone network for free by imitating whistling tones, knowing when to hang up, and bluffing their way past telephone operators. The problem is that Lapsley's broad research into every twist and turn of the phone-hacking story, involving various AT&T employees, government agents, as well as the phreaks themselves, makes his book diffuse. A sharper focus could have made for greater emotional resonance.

Maybe Lapsley is too infatuated with his subject to make it inviting to the uninitiated. The origins of the term "phreak" ("phone" plus "freak") is not explained for the first half of the book, and he never explains the nickname "Ma Bell" and its variations (Mother Bell, a reference to the Bell Telephone Company, which later became AT&T). He also doesn't talk to any of the female operators who were the first line of defense against the phone hackers. More compelling is his attention to the phreaks themselves — a group comprising Ivy Leaguers, assorted hippies, and half a dozen blind teenagers. Much of what they describe brings to mind modern-day hacking. Lapsley makes note of the parallel, but doesn't dwell on it. He's more explicit about the influence of the phenomenon on the two Steves of Apple fame, Wozniak and Jobs, both of whom were dedicated phone phreaks. (Wozniak wrote the foreword.)

The book is at its best when describing just how freeing and fascinating it was to navigate vast stretches of the phone network, perhaps just to see if you could route a phone call through five different interchanges across the country only to connect with someone in your own town. With the sweet, gee-whiz tone Lapsley adopts for these sections, it's easy to see why so many disparate people became entranced by the possibilities of phreaking.

_LISA WEIDENFELD

PHIL LAPSLEY :: Harvard Book Store, 1256 Mass Ave, Cambridge :: February 28 :: 7 pm :: 617.661.1515 or harvard.com :: To read more of this interview, go to thePhoenix.com/books

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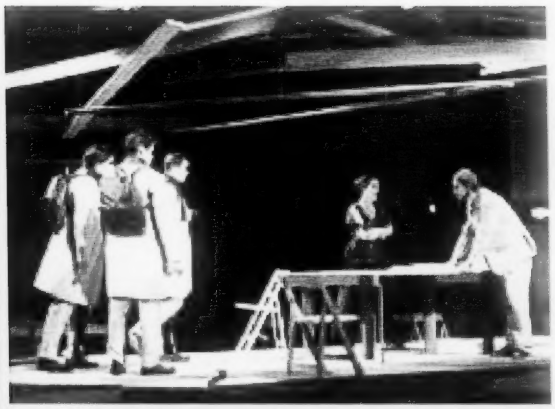


INCLEMENCY: BOSTON LYRIC OPERA'S NEW COMMISSION

HOW FRUSTRATING FOR THE CAST and musicians of the Boston Lyric Opera's latest Opera Annex production, not to mention ticketholders, that this month's blizzard forced the cancelation of two of only four scheduled performances of Scottish composer James MacMillan's *Clemency* (co-commissioned by BLO), its North American premiere.

Happily, one performance was added (February 11), and intrepid patrons braved ice and slush and Boston's parking ban to get to South Boston's sleek Artists for Humanity EpiCenter, a remarkable venue for inner-city student artists, some of whom participated in the creation of Julia Noulin-Mérat's intriguing semi-abstract set — mainly a "tree" made of planks and wooden chairs arching over a simple central platform (surrounded by the audience).

Michael Symmons Roberts's libretto retells the Genesis story of three angels (here played as suicide bombers), en route to destroy Sodom and Gomorrah, stopping to inform the aged Abraham that Sarah will have a child. The opera comes closest to life near the end, when Abraham tries to negotiate "clemency" for the Sodomites.

His program bio describes MacMillan as "the pre-eminent Scottish composer of his generation," which I suppose means that he's younger than Peter Maxwell Davies (composer of Opera Annex's very best production, last year's *The Lighthouse*, at the JFK Library) or Thea Musgrave, both several decades older and many notches more compelling and original. *Clemency*'s most striking music is for the mysterious harmonizing travelers (baritone David McFerrin, tenors Neil Ferreira and Samuel Levine) and the unaccompanied chanting of Abraham in an invented Middle Eastern language.

Baritone David Kravitz and soprano Christine Abraham were outstanding as the elderly couple. BLO music director David Angus (magnificent in *The Lighthouse*) expertly led the small ensemble of strings and piano. But with the players tucked in a little niche off to the side, why did everyone sing so loud?

Especially soprano Michelle Trainor, who, in a fascinating if unnecessary prologue added to MacMillan's 50-minute one-act, sang Hagar, the servant whom the barren Sarah allowed to have Abraham's child (Ishmael, the father of Islam). The music was Schubert's first published song (arranged and translated by Angus), "Hagar's Lament" — her long outcry against being cast into the desert with Ishmael and starving. It's not great Schubert, and stage director Andrew Eggert, perfectly competent staging the opera, left poor Trainor wandering aimlessly about the stage, singing her lungs out. Both she and Schubert needed more help than they got.

—LLOYD SCHWARTZ

CLASSICAL CONCERTS

THURSDAY 21

AARON JACKSON › Works for piano by Bartók, Janiček, and Berg › 6 pm › Boston Athenaeum, 10-1/2 Beacon St, Boston › Free › 6172270270 or bostonathenaeum.org

BOSTON PHILHARMONIC ORCHESTRA CONDUCTED BY BENJAMIN ZANDER › Mahler's Symphony No. 6 › Thurs 7:30 pm; Sun 3 pm › Sanders Theatre, 45 Quincy St, Cambridge › Sat 8 pm › Jordan Hall, 30 Gainsborough St, Boston › Thurs $15-$70; Sat-Sun $25-$98 › 6174062222 or bostonphil.org

BOSTON UNIVERSITY COLLEGE OF FINE ARTS SCHOOL OF MUSIC OPERA INSTITUTE AND SCHOOL OF THEATRE › Britten's *Owen Wingrave* › Thurs-Sat 7:30 pm; Sun 2 pm › Boston University Theatre, 264 Huntington Ave, Boston › $15-$20 › 6172637900 or bostontheatrescene.com

CALLITHUMPIAN CONSORT › Lei Liang's *Bamboo Lights* and *Brush Stroke*; Luigi Nono's *Omaggio a György Kurtág*; Xiaoyong Chen's *Diary* › 7 pm › Isabella Stewart Gardner Museum, 280 the Fenway, Boston › $27; $24 seniors; $12 students › 6172787156 or gardnermuseum.org

FRIDAY 22

AARON LARGET-CAPLAN › Solo and chamber works for guitar by Bach, Carter, Dalton, Patterson, Cage, and more › 8 pm › Sevilly Hall, 8 the Fenway, Boston › Free › 6179129222 or bostonconservatory.edu

BOSTON CONSERVATORY WIND ENSEMBLE CONDUCTED BY ERIC HEWITT › New work by John Aylward; Keith Kusterer's *Of Pattina*; Christopher Hornick's *Panoptic*on; Enesco's *Dixtour*; Husa's *Music for Prague* › 8 pm › Old South Church, 645 Boylston St, Boston › Free › 6174255159 or bostonconservatory.edu

HANDEL AND HAYDN SOCIETY CONDUCTED BY HARRY CHRISTOPHERS › Haydn program: Symphony No. 6 [*Le matin*]; Violin Concerto No. 4, with Aisslinn Nosky; Overture to *L'Isola disabitata*; Symphony No. 82 [*The Bear*] › Fri 8 pm; Sun 3 pm › Symphony Hall, 301 Mass Ave, Boston › $20-$78 › 6172266306 or handelandhaydn.org

SOUND ICON CONDUCTED BY JEFFREY MEANS › Fausto Romitelli's *Professor Bad Trip*; Salvatore Sciarrino's *Infinito Nero* › 7:30 pm › Institute of Contemporary Art, 100 Northern Ave, Boston › $20; $10 students › 6174783100 or icaboston.org

BOSTON UNIVERSITY COLLEGE OF FINE ARTS SCHOOL OF MUSIC OPERA INSTITUTE AND SCHOOL OF THEATRE › See listing for Thurs

SATURDAY 23

ALIANA DE LA GUARDIA AND GABRIELA DIAZ › György Kurtág's *Kafka Fragments* › 2 pm › Haverhill Library, 99 Main St, Haverhill › Free › 9783741586 or dirtypalomo.com

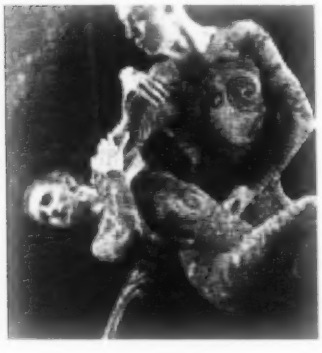
ALLOY ORCHESTRA › *Buster Keaton Shorts* › 8 pm › Somerville Theatre, 55 Davis Square, Somerville › $25 › 6178764275 or worldmusic.org

BOSTON CONSERVATORY HEMENWAY STRINGS › Gershwin's *Lullaby*; Viaske's *Music Dolorosa*; Dowland's *Tho Dowland Laments*, arr. Bruce; Brahms's Sextet, No. 1 › 8 pm › Studio 401, 31 Hemenway St, Boston › Free › bostonconservatory.edu

DANA SCHNITZER AND BRENDON SHAPIRO › Works for soprano and piano by Strauss, Poulenc, Turina, and Barber › 8 pm › Bezanson Recital Hall at UMass Amherst, 151 Presidents Dr, Amherst › Free › 413/545.2227
JASPER QUARTET › Haydn's String Quartet, Op. 77, No. 2; Kernis's String Quartet No. 2; Beethoven's String Quartet, Op. 59, No. 3 › 8 pm › Shalin Liu Performance Center, 37 Main St, Rockport › $19–$24 › 978/867.7391 or rockportmusic.org
ROQOQOA › Handel's *Esther* › Sat 4 pm › St. John's Episcopal Church, 1 Roosevelt Ave, Jamaica Plain › $10 › Wed 5:30 pm › Church of St. John the Evangelist, 35 Bowdoin St, Boston › 617/524.2669 or jpconcerts.org
BOSTON PHILHARMONIC ORCHESTRA CONDUCTED BY BENJAMIN ZANDER › See listing for Thurs
BOSTON UNIVERSITY COLLEGE OF FINE ARTS SCHOOL OF MUSIC OPERA INSTITUTE AND SCHOOL OF THEATRE › See listing for Thurs

SUNDAY 24

BOSTON CHAMBER MUSIC SOCIETY › Mendelssohn's Viola Sonata in C minor; Kodály's Duo for violin and cello; Fauré's Piano Quartet in C minor, Op. 15 › 7:30 pm › Sanders Theatre, 45 Quincy St, Cambridge › $8–$36 › 617/816.2222 or bostonchambermusic.org
DAVID YING AND ELINOR FREER › Works for cello and piano by Beethoven, Debussy, and more › 8 pm › Sealy Hall, 8 the Fenway, Boston › $15 › 617/912.9222 or bostonconservatory.edu
JAYOUNG KIM › Beethoven's Piano Sonata in E, Op. 109; Chopin's Polonaise-Fantaisie, Op. 61; Liszt's Piano Sonata in B minor › 2 pm › Newton Free Library, 330 Homer St, Newton › Free › 617/796.1360 or newtonfrelibrary.net
KALICHSTEIN-LAREDO-ROBINSON TRIO › Mozart's Trio in B-flat, K502; Previn's Trio No. 2; Tchaikovsky's Trio in A minor, Op. 50 › 3 pm › Jordan Hall, 30 Gainsborough St, Boston › $35–$75 › 617/585.1260 or celebrityseries.org
BOSTON PHILHARMONIC ORCHESTRA CONDUCTED BY BENJAMIN ZANDER › See listing for Thurs
BOSTON UNIVERSITY COLLEGE OF FINE ARTS SCHOOL OF MUSIC OPERA INSTITUTE AND SCHOOL OF THEATRE › See listing for Thurs
HANDEL AND HAYDN SOCIETY CONDUCTED BY HARRY CHRISTOPHERS › See listing for Fri



Grupo Corpo is at the Citi Shubert Theatre from February 28 to March 2.

WEDNESDAY 27

ROQOQOA › See listing for Sat

THURSDAY 28

BOSTON SYMPHONY ORCHESTRA CONDUCTED BY RAFAEL FRÜHBECK DE BURGOS › Hindemith's *Konzertmusik* for strings and brass; Rachmaninoff's Piano Concerto No. 2, with Lang Lang; Bartók's Concerto for Orchestra › 8 pm › Symphony Hall, 301 Mass Ave, Boston › $30–$114 › 888/266.1200 or bso.org
BOSTON UNIVERSITY WIND ENSEMBLE CONDUCTED BY DAVID J. MARTINS › Selection of works by Jack Stamp, Boris Perlee, John Mackey, Edgard Varèse, and Stanislaw Skrowaczewski › 8 pm › Tsai Performance Center, 685 Comm Ave, Boston › Free › 617/353.8726 or buarts.com/music

DANCE PERFORMANCE

THURSDAY 21

BOSTON CONSERVATORY DANCE DIVISION › *Winter Dance!*: Danny Buraczeski's *Ladder's Wheel*; Gerald Arpino's *Light Rain*; New work by Robert Moses and Dione Arvanites › Thurs–Fri 8 pm; Sat 2 + 8 pm; Sun 2 pm › Boston Conservatory Theater, 31 Hemenway St, Boston › $25–$30 › 617/536.6340 or bostonconservatory.edu

FRIDAY 22

HYPERBOLE DANCE › Blend of modern and jazz styles › Fri–Sat 8 pm › Dance Complex, 536 Mass Ave, Cambridge › $25; $20 students/seniors › 800/838.3006 or brownpapertickets.com
BOSTON CONSERVATORY DANCE DIVISION › See listing for Thurs

SATURDAY 23

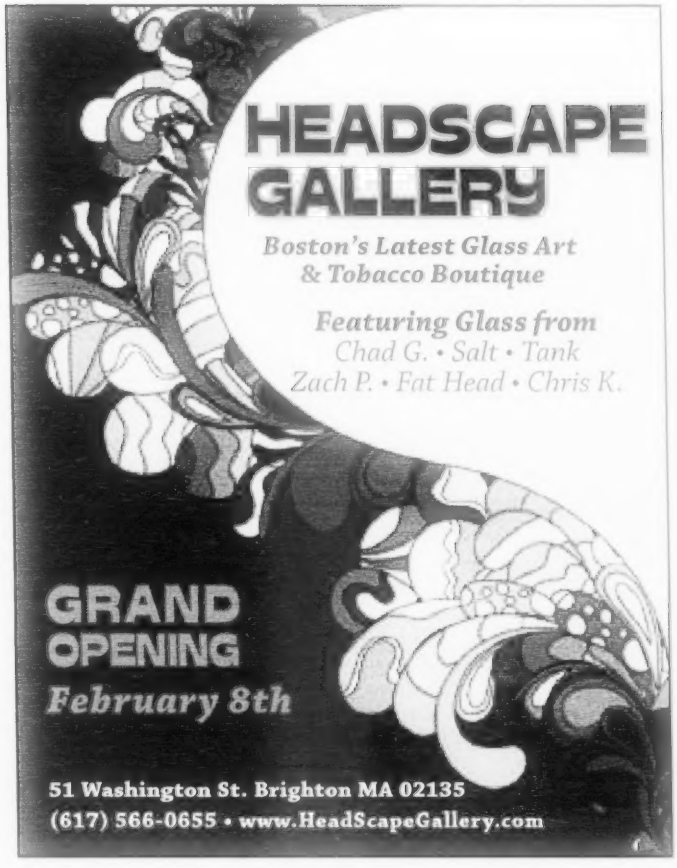
GREEN STREET STUDIOS › "Green Street Studios Community Concert," featuring choreography from Mateo Salas, Marcus Schulkind, Moving Target, Shri Rajiff, Boston Percussive Dance, Jolly Weber Community Group, Sarah Mae Gibbons and Audrey MacLean, and Nicole Pierce › 7:30 pm › Green Street Studios, 185 Green St, Cambridge › $15 › 617/864.3191 or greenstreetstudios.org
SAYAT NOVA DANCE COMPANY OF BOSTON › "Journey Through Time" › Sat 5 pm; Sun 4 pm › Arsenal Center for the Arts, 321 Arsenal St, Watertown › $30 › 617/923.8487 or sayatnova.com
BOSTON CONSERVATORY DANCE DIVISION › See listing for Thurs
HYPERBOLE DANCE › See listing for Fri

SUNDAY 24

BOSTON CONSERVATORY DANCE DIVISION › See listing for Thurs
SAYAT NOVA DANCE COMPANY OF BOSTON › See listing for Sat

THURSDAY 28

GRUPO CORPO › Rodrigo Pederneiras's *Parabólica* [Tom Zé and Zé Miguel Wisnik] and *Sem Mim* [Carlos Nunes and José Miguel Wisnik] › 7:30 pm › Citi Shubert Theatre, 270 Tremont Street, Boston › $60–$75 › 617/482.9600 or celebrityseries.org



LAST WRITES: BRUSTEIN EXPLAINS SHAKESPEARE'S WILL

IT'S ONE OF THE INTRIGUING whydunnits of literary history: what possessed Shakespeare to leave his wife, Anne Hathaway, no more than his "second-best bed"? In *Shakespeare's Will*, a one-woman play about Hathaway, Canadian dramatist Vern Thiessen posits that her husband blamed her for the death of their 11-year-old son, Hamnet. Playwright and critic Robert Brustein, in the final part of his own trilogy about the Bard, comes up with a wilder explanation, inventing a waning, delusional Shakespeare so sunk in the extreme emotions of his characters that he lets them bleed into the dealings of his life. In *The Last Will*, the recently retired Bard is an ill man whose works play in his head as if on endless iPod shuffle, turning him into a paranoid amalgam of Hamlet, Othello, Leontes, and especially Lear.

Brustein knows his Shakespeare cold and calls on the canon cleverly (though if there is such a thing as scholarly crack, he may be on it). In *The English Channel*, he presented a young Shakespeare in the midst of his affair with the Dark Lady and cadging good iambs from anyone who rushes through his digs. In *Mortal Terror*, the most substantive of the plays, he tied the Gunpowder Plot against King James to the writing of *Macbeth*. *The Last Will* unfolds in a series of Stratford-set scenes, each introduced by a surtitle culled from the plays. Shakespeare has returned home with a venereal disease that has left his hands too gnarled to write and his mind a bubbling cauldron of fact and fiction. And though there is manipulation by eldest daughter Susanna and a lawyer, the Bard's imagination proves his worst enemy in family atonement.

Unlike Stephen Greenblatt's book, *Will in the World*, *The Last Will* is ingenious but purely speculative, and hardly serious: an informed entertainment. Yet in Steven Maler's lively, if discordant, world premiere for Commonwealth Shakespeare Company and Suffolk University (where Brustein is Distinguished Scholar in Residence), it's amusing to watch while playing connect-the-quotes. As Allyn Burrows's Bard lies dully dying, there is even a modicum of pathos. But the most compelling character is neither Shakespeare nor his kin, but Richard Burbage, played with valedictory flair by Jeremiah Kissel. In the end, Burbage opines, as he showers the audience with pages, the canon, not the bed, is the legacy that counts.

—CAROLYN CLAY

THE LAST WILL ▸ Modern Theatre, 525 Washington St., Boston ▸ Through February 24 ▸ $10-$45 ▸ 800.440.7594 or commshakes.org

PLAY BY PLAY

COMPILED BY MADDY MYERS

OPENING

A (RADICALLY CONDENSED AND EXPANDED) SUPPOSEDLY FUN THING I'LL NEVER DO AGAIN ▸ Daniel Fish directs an ensemble of five actors to recreate an abridged, theatrical recreation of several works by David Foster Wallace, as part of ArtsEmerson's The Next Thing festival. ▸ February 22–24 ▸ Paramount Theatre, 559 Washington St., Boston ▸ $25 ▸ 617.824.8000 or artsemerson.org

DISTANT MUSIC ▸ James McLindon's Cambridge-set play about a talkative Irish barkeep named Dev, his regular customer Connor, and Connor's longtime crush, the now-married Maeve. Michael Ryan Buckley, Thomas Kee, and Sarah Newhouse play the parts, respectively, in Weylin Symes's Stoneham Theatre staging. ▸ February 28–March 10 ▸ Stoneham Theatre, 395 Main St., Stoneham ▸ $44–$48 ▸ 781.279.2200 or stonehamtheatre.org

THE FLU SEASON ▸ Marcus Stern directs ART's production of Will Eno's love story about navigating disappointment and sticking together in sickness and in health. ▸ February 22–March 2 ▸ Zero Arrow Theatre, Mass Ave and Arrow Street, Cambridge ▸ Free ▸ 617.547.8300 or americanrepertorytheater.org

THE GOOD PERSON OF SETZUAN ▸ Fort Point Theater Channel presents Kelly Chick, Alan Sevigny, and Jeff Marcus in the Tony Kushner adaptation of Bertolt Brecht's play about love, money, and politics, written during the rise of fascism in Europe. Christie Lee Gibson directs the staging, which will feature music composed by Nick Thorkelson performed by a four-piece band. ▸ February 21–March 9 ▸ Fort Point Theatre Channel, 10 Channel Center St., Boston ▸ $9–$18 ▸ 617.423.1273 or fortpointtheatrechannel.org

METAMORPHOSIS ▸ David Farr and Gisli Orn Gardarsson co-direct their theatrical adaptation of Franz Kafka's novella, collaboratively staged by Iceland's Vesturport Theater and London's Lyric Hammersmith theatre. Gardarsson also stars as Gregor. ▸ Feb 27–March 3 ▸ Paramount Theatre, 559 Washington St., Boston ▸ $25–$75 ▸ 617.824.8000 or artsemerson.org

THE SERVANT OF TWO MASTERS ▸ Skip Barnett directs Edward J. Dent's translation of Carlo Goldoni's comedy about a servant who gets hired by two different masters and decides to keep both jobs. Hilarity ensues as the servant mixes up his new masters' affairs and tasks, most of which turn out to be shady dealings anyway. ▸ Feb 28–March 16 ▸ Vokes Theatre, 97 State Rd (Rte 20), Wayland ▸ $54–$79 ▸ 508.358.4094 or vokesplayers.org

NOW PLAYING

BLOOD KNOT ▸ The Boston Center for American Performance stages Athol Fugard's drama about two biracial brothers growing up under South African apartheid. One of the brothers is fairer-skinned than the other, which allows him certain privileges. Thomas Martin directs. ▸ Through March 2 ▸ Boston University Theatre, 264 Huntington Ave., Boston ▸ $20, $15 students ▸ 617.933.8000 or bu.edu/cfa/bcap

FRANK MCCOURT'S THE IRISH AND HOW THEY GOT THAT WAY ▸ *Angela's Ashes* it's not. But neither is this revue with text by Frank McCourt, first produced in the immediate wake of his Pulitzer-winning success, a thing for the ash heap. Its abbreviated history of the Irish and Irish-American experience is by necessity rudimentary and partisan, with the potato, the hooch, and abuses by the English taking pride of place.

But the heart of the piece is its catalogue of fresh tunes, from the inevitable "Danny Boy" and "Finnegan's Wake" to U2's "Still Haven't Found What I'm Looking For," spiritedly rendered here by a cast of six versatile singer/instrumentalists. The voices are unadorned and pretty, and it's a pleasure to hear them in a small space without amplification. "We are the music makers," the text declares. And although there are certainly songbirds of other ethnicities, this secret does nothing to disprove that assertion. › Through March 10 › Davis Square Theatre, 255 Elm Street, Somerville › 630-843-4399 › 800.960.8832 or davissquaretheatre.com

THE GLASS MENAGERIE › Tony winner John Tiffany's tender and moody revival of Tennessee Williams's timeless Depression-era "memory play" for American Repertory Theater appears suspended in a somber universe. Williams's paean to fragility and endurance offers a poignant if sardonic portrait of a writer in the painful making — and of that immortal if antiquated Southern Tiger Mom whose time was crumbling even as she lived and loved it. Amanda is essayed here by erstwhile ART leading lady Cherry Jones, but the two-time Tony winner, doggedly charming in her antebellum tatters, is but first among equals. Zachary Quinto is a brooding if quicksilver Tom, his sad loneliness for his damaged sister palpable. As Laura, who literally slides in and out of the play through the couch cushions, Celia Keenan-Bolger is a trembling wisiff of a girl fiercely trying to come out of her shell. And Brian J. Smith is all bonhomie and compromised dreams as the Gentleman Caller. › Through March 17 › Loeb Drama Center, 64 Brattle Street, Cambridge › $25-$76 › 617.547.8300 or americanrepertorytheater.org

JERSEY BOYS › Des McAnuff directs this Broadway Across America tour of the award-winning musical about the '60s rock-and-roll vocal group Frankie Valli and the Four Seasons. Joseph Leo Bwarie stars as Frankie Valli. › Through March 3 › CW Emerson Colonial Theatre, 106 Boylston Street, Boston › 834-8154 › 617.482.9693 or boston.broadway.com

LEGALLY DEAD › Don Hunter's new black comedy about a dysfunctional family with a missing patriarch that the rest of the clan wishes were dead gets its world premiere under Steven Bogart's direction. Kippy Goldfarb, Adrianne Krstansky, Jennifer Alison Lewis, and Christopher James Webb star. › Through February 24 › Boston Playwrights' Theatre, 949 Comm. Ave., Boston › 810-830 › 866.811.4111 or bu.edu/bpt

LIFE OF RILEY › David J. Miller helms Alan Ayckbourn's contemporary play about six people who all have a friend in common named George Riley. Each of the characters reacts to George's effect on their lives, his recent diagnosis with a terminal illness, and his plan for a final farewell, all without George ever appearing on stage. The Zeitgeist Stage production stars Maureen Adduci, Peter Brown, Craig Houk, Shelley Brown, Angela Smith, and Brooks Reeves. › Through March 2 › Black Box Theatre at Boston Center for the Arts, 539 Tremont Street, Boston › $20 › 617.933.8600 or zeitgeststage.com

LUNGS › Bridget Kathleen O'Leary directs Duncan Macmillan's comedy about making pro-environmentalist choices without becoming miserably obsessed with the impossibility of eliminating one's carbon footprint. Liz Hayes and Naef Nacer co-star in the Lungs Company staging, hosted by New Rep. › Through March 10 › Arsenal Center for the Arts, 321 Arsenal St., Watertown › $36 › 617.923.8487 or newrep.org

MIDDLETOWN › Doug Lockwood helms Will Eno's tragicomedy about a small town in America and the inherent loneliness of polite suburban life. Steven Barkhimer, Marianna Bassham, Paula Langton, and Michael Forden Walker star in the Actors' Shakespeare Project production. › Through March 10 › YMCA Theatre, 820 Mass Ave., Cambridge › $28-$50 › 866.811.4111 or actorsshakespeareproject.org

RED › Merrimack Rep takes on John Logan's Tony Award-winning, semi-biographical play about abstract expressionist Mark Rothko and his quest to finish his greatest commission yet. Charles Towers directs. › Through March 10 › Merrimack Repertory Theatre, 50 East Merrimack Street, Lowell › $15-$35 › 978.654.4678 or mrt.org/red.html

GOLD DUST ORPHANS › James M. Cain meets George M. Cohan in *Mildred Pierce*. Ryan Landry and the Gold Dust Orphans' heaving hoot of a riff on the 1945 Joan Crawford film based on Cain's novel about a greedy, artsy Bad Seed and her self-flagellating, if money-making, martyr mom. Who knew that what *Mildred Pierce* needed were song, dance, and the multi-talented Varla Jean Merman (Jeffery Roberson), as formidable — if not quite as massive — a femme as Crawford? The combination of hard boil and soft-shoe in this Orphans extravaganza is irresistible — as are the twinkling city lights and architectural miniatures of Amelia Gossett and Lauren Duffy's movie-poster-papered set. Scott Martinez's tailless array of big-shouldered, cinch-waisted, Crawford-worthy costumes, and the spirited tap routines choreographed by Delta Miles (including a bankruptcy number featuring disturbing vulturous). Parodist Landry flees at the intersection of Old Hollywood and film noir, and the Orphans are so droll and energetic in this one that the real Crawford would have wanted to adopt them. Just hold the cool hangers — they might damage the sequins.

_CAROLYN CLAY

Gold Dust Orphans @ Machine, 1256 Boylston St., Boston › Through March 17 › $40-$50 › 800.838.3006 or brownpaperticketa.com

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EVERY TIME I DIE W/ THE ACACIA STRAIN, VANNA, HUNDREDTH, NO BRAGGING RIGHTS — Fri. March 15 • Royale

THE ORWELLS W/ NICE GUYS — Wed. February 27 • T.T. the Bear's

Finch - What it is to Burn - X — Sat. March 16 • Royale

SINGLE MOTHERS W/ SHE RIDES, NO FUN — Wed. February 27 • Great Scott

LITTLE GREEN CARS W/ MEAN CREEK — Sat. March 23 • The Sinclair

REBIRTH BRASS BAND — Thurs. February 28 • The Sinclair

THE DEAR HUNTER — Fri. & Sat. March 29 & 30 • The Sinclair

Wed. March 6 • Royale

Sun. March 31 • Great Scott

kat EDMONSON — Sat. March 9 • The Sinclair

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2.27 SINGLE MOTHERS
2.28 FM BELFAST
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2.22 LADY LAMB THE BEEKEEPER
2.23 THE ACOUSTIC BASEMENT TOUR W/ GEOFF RICKLEY / VINNIE CARUANA
2.27 THE ORWELLS
2.28 SEAN BONES

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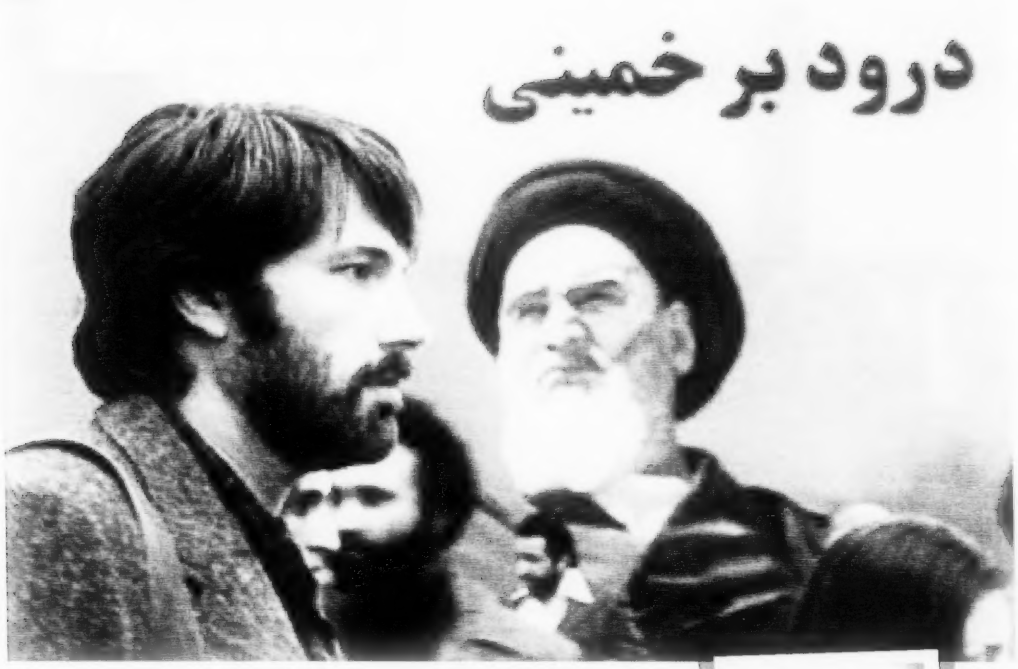


ARGO'S GOLDEN FLEECE

THE SITUATION may reshuffle by the Oscar broadcast on February 24, but I doubt it. After being snubbed in the Best Director category, *Argo* has won every award since. A bunch of Golden Globes, the Producers Guild, the Screen Actors Guild, the Directors Guild, BAFTA — the winning streak should continue through Oscar night, with *Argo* winning Best Picture, Best Adapted Screenplay, Best Editing, perhaps Best Supporting Actor. That more-controversial CIA thriller, *Zero Dark Thirty*, will have to settle for Best Original Screenplay.

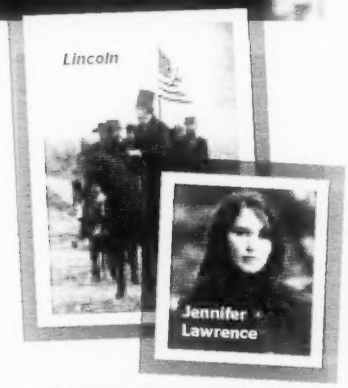
On the other hand, if *Argo* does win, it would be the first time since *Driving Miss Daisy* in 1990 that a movie wins Best Picture without the director even being nominated. Nonetheless, it's the ideal candidate. The Oscars exist to promote Hollywood's image of itself. So when you have a film in which Hollywood defeats Islamist extremists — well, if *Argo* loses, it means the terrorists have won.

With no Affleck, who wins Best Director? Not Ang Lee, Michael Haneke, or Benh Zeitlin. Steven Spielberg might draw on *Lincoln*'s waning momentum and win. But *Silver Linings Playbook* director David O. Russell has a chance. *Playbook* is a Weinstein film. They could give Karl Rove pointers on how to run a campaign. But I'll go with Spielberg, and Daniel Day-Lewis for Best Actor. By the way, isn't it ironic that Lincoln was shot by an actor? Actually, *Lincoln* was shot by Janusz Kaminski, who might win for Best Cinematography.

As always, the supporting categories are a headache. Everyone says Anne Hathaway will get Best Supporting Actress for *Les Misérables*. Who am I to argue? She sings, she suffers, she dies — give it to her. As for Supporting Actor, which grumpy old fart do you prefer? Alan Arkin in *Argo*? Robert De Niro in *Silver Linings*? Tommy Lee Jones in *Lincoln*? I'll go with De Niro.

Speaking of *Silver Linings*, Jennifer Lawrence will get Best Actress. She's the manic pixie dream girl. What about Jessica Chastain in *Zero*? Playing a woman who hunts down the world's most wanted fugitive might intimidate a group that is 75 percent white males over 62. And I'm not referring to the College of Cardinals. It's bad enough that Kathryn Bigelow succeeds in the male-dominated world of Hollywood, but when her heroine does the same in the CIA, that's pushing it. And not just for the Academy: could the *Zero* backlash have some misogyny behind it?

—PETER KEOUGH



PETER'S PICKS

Best Picture » *Argo*
Best Director » Steven Spielberg (*Lincoln*)
Best Actor » Daniel Day-Lewis (*Lincoln*)
Best Actress » Jennifer Lawrence (*Silver Linings Playbook*)
Best Supporting Actor » Robert De Niro (*Silver Linings Playbook*)
Best Supporting Actress » Anne Hathaway (*Les Misérables*)

EXTRA CREDIT

Best Adapted Screenplay » Chris Terrio (*Argo*)
Best Original Screenplay » Mark Boal (*Zero Dark Thirty*)
Best Cinematography » Janusz Kaminski (*Lincoln*)
Best Foreign Language Film » *Amour*

SURVIVAL SKILLS

David France's powerful *How To Survive a Plague*, recording the battle to obtain treatment in the early days of the AIDS crisis, has deservedly been nominated for a Best Documentary Oscar. But those who think those days are over, that AIDS has since been curtailed if not cured, and that the majority of Americans support the President's call for legalizing gay marriage, shouldn't feel the problem is solved. Not here, and as Katherine Fairfax Wright and Malika Zouhali-Worrall's eloquent, devastating documentary points out, not in Uganda.

There, a bill criminalizing homosexuality and imposing sentences of death for "aggravated" offenses, is pending in the country's Parliament. But David Kato and his fellow LGBT activists (they embrace the Ugandan word for gays, "kuchu") have more pressing concerns. A tabloid has published pictures of gay Ugandans with the headline "Hang Them." Local churches, spurred on by visiting American evangelists, have provoked mob demonstrations calling for eradication of the homosexual "threat."

Wright and Zouhali-Worrall follow their subjects unobtrusively, focusing on Kato, a lovely, saintly man. They give time to the opposition as well, including the managing editor of the inflammatory tabloid and to the preacher Pastor Martin, whose fanatical intolerance contrasts brutally with Kato's compassion.

Today the situation remains fraught. Perversely, Uganda's proposed anti-homosexual legislation has inspired other countries, such as Russia, to pursue anti-gay laws of their own.

—PETER KEOUGH

+++1/2

CALL ME KUCHU

Directed and written by Katherine Fairfax Wright and Malika Zouhali-Worrall :: Film Sales Company :: 87 minutes

Presented by the DocYard at the Brattle Theatre February 25.

JAPANESE MASTERS

++++

SANSHO THE BAILIFF (1954)

Directed by Kenji Mizoguchi :: Written by Fuji Yahiro and Yoshikata Yoda based on the story by Ogai Mori :: With Kinuyo Tanaka, Yoshiaki Hanayagi, and Kyōko Kagawa :: 124 minutes :: Japanese

The Criterion Collection :: Blu-ray $39.95

++++

THE BALLAD OF NARAYAMA (1958)

Directed by Keisuke Kinoshita :: Written by Kinoshita based on stories by Shichirō Fukazawa :: With Kinuyo Tanaka, Teiji Takahashi, and Yūko Mochizuki :: 98 minutes :: Japanese

The Criterion Collection :: Blu-ray $29.95; DVD $19.95

WHEN JAPAN'S KENJI MIZOGUCHI DIED in 1956 at the age of 58, fellow filmmaker Akira Kurosawa remarked that "in the death of Mizoguchi, Japanese film lost its truest creator."

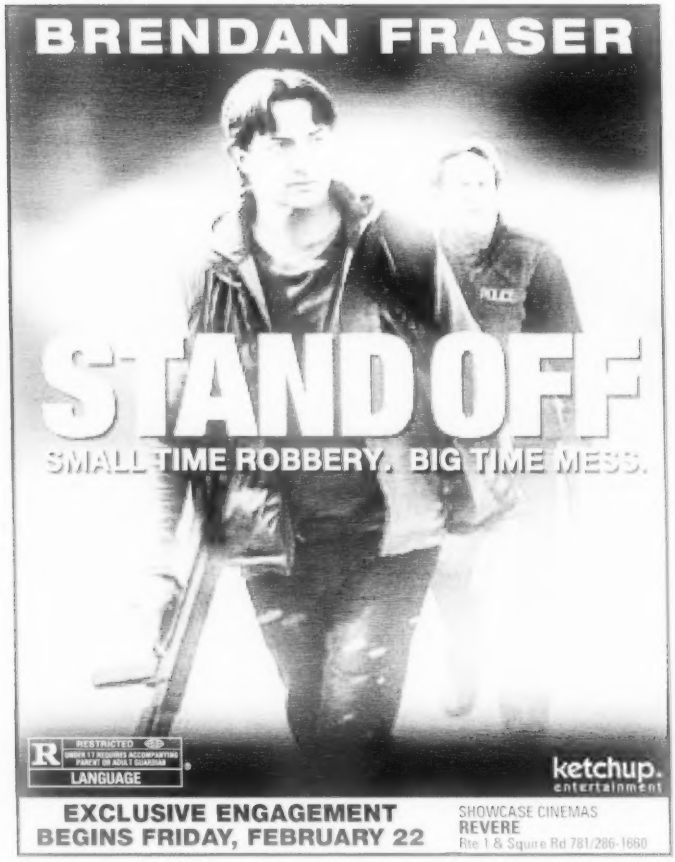
At that point, Kurosawa was much better known in the US, with pictures like *Rashomon* (1950) and *Seven Samurai* (1954). However, Mizoguchi in the same period had garnered greater stature on the international stage with his award-winning films *The Life of Oharu* (1952) and *Ugetsu* (1953).

Sansho the Bailiff (1954) adapts the folktale of a brother and sister in 11th-century Japan who become separated from their mother and are sold into slavery. Mizoguchi and co-writer Yoshikata Yoda based their telling on a 1915 short story by Ogai Mori, but they metaphorically interchange the film's slave compound with World War II's concentration camps. The original story can be found in the booklet that's included with this elegant new Blu-ray edition ($39.95) of Mizoguchi's masterpiece from the Criterion Collection. Also included is an earlier version of the tale in written form, plus an essay by scholar Mark Le Fanu. Disc-based extras include audio commentary from Japanese-literature expert Jeffrey Angles and video interviews with cast and crew members. As for the film itself, the image and sound quality is a notable upgrade from Criterion's 2007 DVD edition.

The late Kinuyo Tanaka, wonderful as the long-suffering matriarch, also appears in Criterion's superb new Blu-ray of *The Ballad of Narayama* (1958). Keisuke Kinoshita's alternative take on parent-child relationships. Antithetical to Mizoguchi's naturalism and location shooting, Kinoshita employs kabuki-infused stage techniques and theatrical lighting.

Neither is to be missed.

_BRETT MICHEL



EXCLUSIVE ENGAGEMENT BEGINS FRIDAY, FEBRUARY 22
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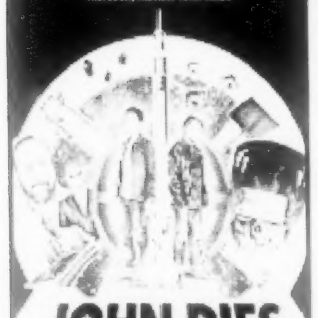
- A.O. Scott, THE NEW YORK TIMES



JOHN DIES AT THE END
JUST SO YOU KNOW...THEY'RE SORRY FOR EVERYTHING THAT'S ABOUT TO HAPPEN.
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NEW REVIEWS

++1/2 HOW TO RE-ESTABLISH A VODKA EMPIRE - Daniel Edelstyn launched this film project after reading the spirited diary of his late grandmother, Maroussia Zorokovich, whose wealthy Jewish family split from Ukraine as the Bolsheviks were taking control. Edelstyn flies to Ukraine and discovers that the Zorokovich family had owned a vodka distillery, which, post-Communism, is still functioning, but barely. So Edelstyn decides not only to make a family-history documentary but also to start a liquor import business, bringing the Ukrainian vodka to his native England. That's a lot much for one film, and it's no help that the filmmaker-narrator is a lightweight and befuddled chap. Still, there are amusing moments, and in re-creating Maroussia's Russian saga, some clever Guy Maddin-like montages of aged-out footage in combo with steals from silent Eisenstein. -

_Gerald Peary

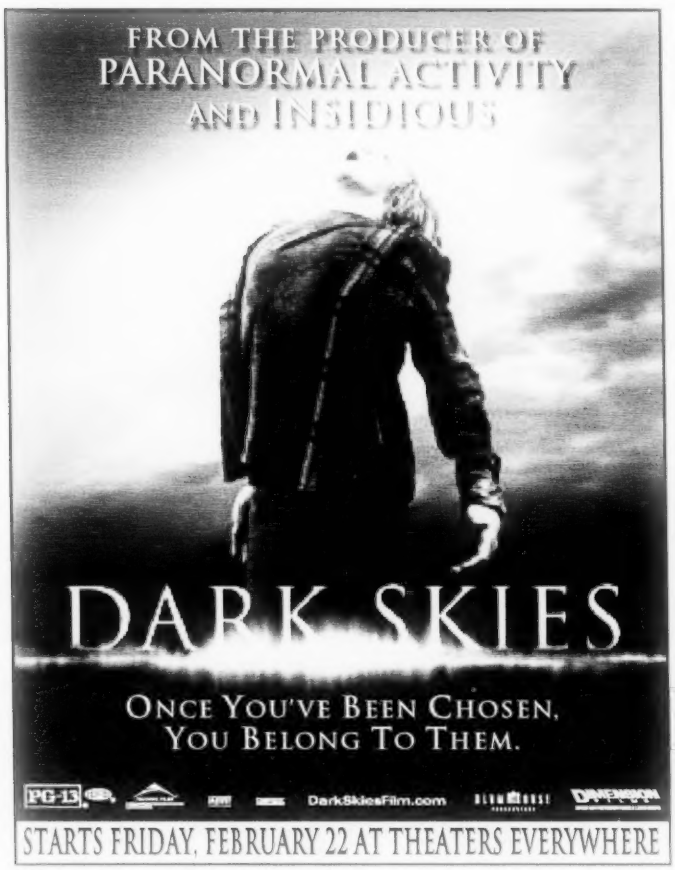
++1/2 IDENTITY THIEF - Melissa McCarthy didn't get awards for *Bridesmaids* for shitting in a sink, she got them for the 180-degree shift to where she gives a moving tough-love speech to Kristen Wiig. *Identity Thief* isn't so daring or deep, but it too gives McCarthy a counterpoint to her multitude of hilarious pratfalls: eventually, the tacky con-woman she plays shows her vulnerable side to the mark played by Jason Bateman. Seth Gordon directs this funny, though formulaic, mismatched-duo comedy in which Bateman's straight-laced family man must nab McCarthy, the identity thief who has ruined his credit, and haul her from Florida to Denver for prosecution. Yeah, Bateman's playing his basic Michael Bluth, fussy and secure in his righteousness, but he freshens it with a certain gesture or inflection. McCarthy, with bouncing-off-the-wall energy and commitment to her character's facility for fiction, is at the start of what will be a wonderful movie career. -

_Betsy Sherman

++1/2 JOHN DIES AT THE END - Some movies find cult audiences. Director Don Coscarelli makes movies for cult audiences. So it's no shock that in his latest, Bill and Ted wannabes Dave (Chase Williamson) and John (Rob Mayes) get into a surreal excellent adventure of their own — one custom-made and pre-packaged for stoned midnight crowds. In a tale recounted to a nebbish journalist (Paul Giamatti, natch), they try out the new street drug "soy sauce," begin to "trip" across space and time, making references to New Jack City and Eyes Wide Shut along the way, and have philosophical talks with their golden retriever (and that's all before the end of the second act). The conspiracy-laden plot, told with fetishistic devotion in numerous expository conversations — including one with the dog — becomes so convoluted that it morphs into sci-fi satire. But with Coscarelli's kinetic camerawork and drugged-out, comic-book visuals, even the most confounding explanations are made palatable. The trip's a lot more satisfying than the destination. -

_Jake Mulligan

MORE MOVIES: FOR MORE REVIEWS OF FILMS IN THEATERS THIS WEEK, GO TO THEPHOENIX.COM/MOVIES.



PHX PICKS >> CAN'T MISS

FRI 22

• ***TRUCK TURNER*** The Coolidge Corner Theatre continues its Django Unchained-inspired blaxploitation @fter Midnite movie series with Jonathan Kaplan's *Truck Turner* (1974). Like Django, Truck (Isaac Hayes) is a bounty hunter, but he's not as much of an idealist. He doesn't seek justice, or even the rescue of his beloved, but rather $1000 for bringing in a pimp named Gator. The transaction proves a lot more complicated and bloody than expected, but when the bad guys hang Truck's cat, you know payback time is overdue.
Coolidge Corner Theatre, 290 Harvard St, Brookline :: 11:59 pm :: $10; $8 seniors and children; $7 members :: 617.734.2501 or coolidge.org :: (Also screening Saturday)

• ***THE SHINING*** Stanley Kubrick's *The Shining* (1980) is the happy hunting ground for those prone to byzantine, if not paranoid, movie interpretations (the upcoming documentary *Room 237* explores just a few of these). So it's well worth watching again no matter how many times you've already seen the kid riding the Big Wheel down the endless Overlook Hotel corridors, or the flirty, naked, decomposing woman in the tub, or the creepy Diane Arbus twins, or the diabolical bartender, or Jack Nicholson with a grin and an axe saying, "Heeere's Johnny!"
The Museum of Fine Arts, 465 Huntington Ave, Boston :: 7:30 pm; also February 23 at 2:20 pm :: $11; $9 members, seniors, and students :: 617.369.3907 or mfa.org

SAT 23

• **LEOS CARAX** Leos Carax makes public appearances almost as infrequently as he makes movies, so the two together is a rare treat. As part of the Harvard Film Archive's retrospective "Overdrive: The Films of Leos Carax," the sui generis French auteur will present and discuss his latest opus, the delightful, madness-inducing *Holy Motors*. But wait — there's more! He will do the same at tomorrow's screening of *Bad Blood* (1986; 7 pm), a precursor to *Holy Motors* in its exhilarating, multigenre exploration of modern love, transgression, and ennui.
Harvard Film Archive in Carpenter Center, 24 Quincy St, Cambridge :: 7 pm :: $12 :: 617.495.4700 or harvard.edu/hfa/films

SUN 24

• ***THE FOSTER BOY* (2011)** When you think of the land that gave us Heidi, cuckoo clocks, and cheese, the topic of child abuse is not likely to come to mind. Nonetheless, from 1800 to the 1950s Switzerland farmed out hundreds of thousands of orphans and wayward youths to workhouses where they served as virtual slaves. In a presentation by the Goethe Institut, Swiss filmmaker Markus Imhoden dramatizes this Dickensian injustice with this tale of Max, a 12-year-old boy sold to a farm family, where he is forced to work and treated brutally. A teacher notices his musical gift, but Max's troubles are just beginning.
Coolidge Corner Theatre, 290 Harvard St, Brookline :: 11 am :: $10; $7 members and seniors :: 617.734.2501 or www.coolidge.org

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CAVEMAN "IN THE CITY"

CAVEMAN, BROOKLYN, NEW YORK

Most people are probably sick to death of Brooklyn being a hipster's paradise where dinks with moustaches tatted on their fingers drive fixed-gear bikes to Williamsburg bars to pay $6.50 for a can of PBR. It's no surprise, then, that Caveman can provoke a retching reaction from some as an atmospheric and sorta-psychedelic band who grew up in Brooklyn and who, yikes, admit to participating in drum circles. "We're kind of openly proud of being from here, but I think that it sometimes is looked at in a weird way," frontman Matt Iwanusa tells me over the phone. "There's a lot of things associated with Brooklyn, I guess, because people are here, but there's not a lot of things associated with Brooklyn because people are actually *from* here."

He's got a bit of a point. And frankly, it's pretty hard to hate on Caveman. After 2011's well-received debut *Coco Beware* (which was recorded in guitarist Jimmy Carbonetti's grandmother's barn attic in New Hampshire), they have without question ramped it up on their self-titled sophomore release. It's out April 2 on Fat Possum. "It felt like we wanted to go really big with the sound, and we were feeling the confidence to go to that place," Iwanusa says. The results are apparent: the sound is more vibrant while retaining a moodiness that recalls mid-period, *Wish*-era Cure. Citing Werner Herzog's *Fitzcarraldo* as inspiration for *Coco Beware*'s "Easy Water," Iwanusa mentions that he likes to add music to existing imagery that floats around in his head.

That's cool and all, but what about those drum circles? "It sounds cliché, but a few of the songs on the first album, 'Easy Water' included, and some of the songs on the new album, we did all of the drummers in a room, all playing different things, and recorded it and used that as the base for the song."

_MICHAEL CHRISTOPHER

CAVEMAN + COMPUTER MAGIC :: The Sinclair, 52 Church St, Cambridge :: February 27 :: 7 pm :: 18+ :: $15 :: 617.547.5200 or boweryboston.com

DESAPARECIDOS EXPERIENCE REBIRTH

IN 2001, DESAPARECIDOS WERE JUST another band formed by Conor Oberst, already a veteran of the Omaha music scene at the tender age of 21. But if Bright Eyes was Oberst's vessel for trembling, confessional folk, then Desaparecidos was his outlet for socially conscious emo punk with a raw, searing edge. The group was short-lived, though: after releasing 2002's well-received *Read Music/Speak Spanish* via Saddle Creek and opening for bands like Jimmy Eat World and Rilo Kiley, the quintet fell silent.

That break would last until 2010, when Desaparecidos casually regrouped and played alongside Cursive and Oberst's now-indie-gods Bright Eyes at an Omaha benefit show, the Concert for Equality. "We had been talking about playing again for years," recalls guitarist Denver Dalley, who formed the electronic-infused band Statistics during the group's hiatus. "Finally, the schedules aligned, and we played the Concert for Equality. That was such an amazing experience, [we] were more determined than ever to start actually playing again."

Perhaps even more amazing, Dalley says Desaparecidos had few cobwebs to dust off despite being apart for eight years. "That was one of the most impressive things when we were preparing for that Concert for Equality. We really picked up where we left off, and that was huge for all of us." Still, the band's second go-round has had some marked differences. "In some ways, we have matured a lot as musicians and as people," Dalley says. "In most ways, we haven't at all, and I mean that in the best way possible. I feel like we are all better players, but just as energetic — if not more so — and now we value our time together even more than before."

That exuberance and experience shines through in the four new songs Desaparecidos have released over the last few months. Needling guitars, bashing drums, and Oberst's age-defying yawps drive "Anonymous" and the solidarity-with-Occupy tune "The Left Is Right," whereas "MariKKKopa" — a song condemning Arizona sheriff Joe Arpaio — is a lurching post-rock cyclone.

Despite the flood of new music, Dalley isn't sure about the chances for another Desaparecidos record, saying there's "nothing planned as of now. We would all love to do another full-length, but we don't want to commit to anything or force anything. If the songs are there, we would definitely put out another album." Naturally, his attitude toward the current Desaparecidos reunion is just as tempered — and realistic. "We are truly going into it with no expectations, no promises, no way of being let down or anything like that," he says. "What will be, will be. It's all about just having a good time doing what we love, with the people that we love."

_ANNIE ZALESKI

DESAPARECIDOS ▪ JOYCE MANOR ▪ Paradise Rock Club, 967 Comm Ave, Boston ▪ February 24 ▪ 7 pm ▪ 18+ ▪ SOLD OUT ▪ 617.562.8800 or thedise.com

PALLBEARER SURVIVE EXTINCTION

We all know that there is nothing more metal than a war, and right now the battle for the soul of modern heaviness is being waged between the sonic futurists and the staunch traditionalists, with each claiming to wield the one ring to rule them all. But sometimes, along comes a band like Pallbearer to bridge the divide, with a sound that isn't alienating downtuned chugga-chugga and yet has a few tricks up its sleeve that you won't find on an early 80s Ozzy LP.

Pallbearer's debut, 2012's *Sorrow and Extinction* (Profound Lore), has put them on top of critics' lists and on the bill of countless rad metal tours of late, and yet the band's sound is elusive, as if they discovered a path up some heavy mountain that had not previously been put on metal's Google Maps. "We're a metal band," concedes bassist Joseph Rowland when I catch him by phone as he and the band navigate their van through the hinterlands of California, "and we'll continue to be one. But prior to this band, some of us spent time in freeform psychedelic bands, and we never felt pressure to, you know, follow a strict metal mindset."

PALLBEARER + ENSLAVED

The Sinclair, 52 Church St, Cambridge

February 21 @ 7:30 pm :: 18+ :: $16.50 adv./$18 doors

617.547.6660 or boweryboston.com

Rowland isn't kidding, as the five songs in 50 minutes epic burn of *Sorrow* attests. "Sorry — I just, like, drove up a mountain," Rowland apologizes a few minutes later after a gap in our phone connectivity — both in their van and in their music. I'm guessing it's something that Pallbearer do a lot.

_DANIEL BROCKMAN

▪ DBROCKMAN@PHX.COM

Pallbearer

Noah Bond and Spenser Gralla

PRIMORDIAL SOUNDS' LABEL-READY LEARNING CURVE

NOAH BOND'S ALLSTON APARTMENT LOOKS like an antique shop. When I visit on a gray Tuesday afternoon to talk about his young record label pRIMORDIAL sOUNDS — which he runs with CreaturoS singer/guitarist Spenser Gralla — Bond is spinning an old Everly Brothers LP on his antique record player, sipping tea in his living room. "Want to see the pRIMORDIAL sOUNDS catalog?" Bond asks, pulling a single brown cardboard box out of his closet. Inside are copies of the label's few small-run releases: tapes by the Beat Awfuls, CreaturoS, and Hands and Knees, plus a Fedavees 7-inch, and some posters.

pRIMORDIAL is barely a year old, but anyone tuned into underground and garage-rock music communities in Boston has likely seen one of these tapes or attended one of their monthly nights at Central Square's Middlesex Lounge. In a world where indie labels have less and less personality, pRIMORDIAL maintains the tradition of record labels as more than just manufacturers of releases, but as part of a community of local artists and fans. "Stuff started happening almost by accident," Bond explains. "I started a pRIMORDIAL sOUNDS as a blog and didn't really tell anyone about it."

Those first Blogspot entries were in 2009. A year later, the Middlesex suggested turning the blog into a recurring monthly show. In 2011, Dave Cave from Beat Awfuls and Viva Viva expressed interest in releasing a tape with pRIMORDIAL sOUNDS as its label. "From there it was a process of making mistakes and learning from that, which is still happening," says Bond, laughing.

Next up for pRIMORDIAL are a Dawn Fauna tape (a solo project from Anna of Quilt), as well as a Needy Visions record and "probably another CreaturoS tape at some point." "We're also talking to a lot of our friends who are artists and writers," says Gralla. "It would be cool to release some limited-edition art books or zines."

A quick chat with the pRIMORDIAL dudes makes it clear how indebted to the local community they are. "I was just thinking today about how Mike Caulo [of Sippy Cup Everything] helped me to learn a lot of stuff for the Hands and Knees tape," says Bond. "Sometimes I'll go into Weirdo Records and pick Angela [Sawyer's] brain." Bond also points to other generous folks in the community, like local booker Johnny Allen and Sam Potrykus of the *Boston Compass*.

Adds Gralla: "Any tactics or skills we implement we've learned from playing and tours with past bands. Learning how it works along the way... Playing music in Boston for as long as we have, we've just made so many friends, and so when we started doing this, we almost didn't need to think about it too much."

_LIZ PELLY

PLAYLIST

After a few weeks of show spotlights, this week's Playlist is a bipolar look at opposite ends of the Boston rock spectrum. Leading off is a new track from Central Massachusetts's post-electronic quartet **HERRA TERRA**, whose "Portals," off their new *Hyperborean* EP, is a comet trail of synth song. Then the **MILLIGRAMS** take valley-girl basics and stuff them into hypnotic bedroom-born synthesizers. On the flip side, Bo Moore's **BOZMO** return with a fuzzy garage-noise swagger, and Allston underground duo **FAT HISTORY MONTH** settle the score with another freeloading guitar-rock screwdriver, their first new music since last year's rousing *Fucking Despair* LP off Exploding in Sound.

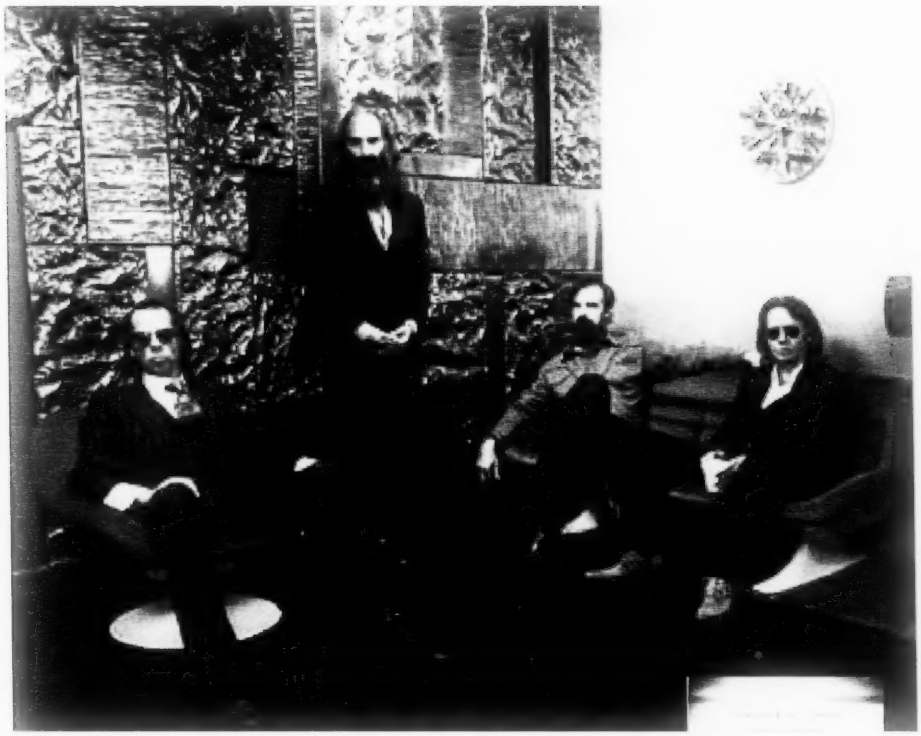
» GRAB THE MIX AT THEPHOENIX.COM/ONTHEDOWNLOAD

- **Herra Terra** "Portals"
- **The Milligrams** "You Don't Need To Think"
- **Bozmo** "B A Tree"
- **Fat History Month** "Bad History Month"

_MICHAEL MAROTTA

Herra Terra

WANT MORE ALBUM REVIEWS? CHECK OUT MORE RECENT RELEASES AT THEPHOENIX.COM/MUSIC



++1/2 NICK CAVE & THE BAD SEEDS, *PUSH THE SKY AWAY*

Bad Seed Ltd. » In which the 50-something singer-songwriter, nearly a decade into a semi-feverish creative rebirth, rips it up and starts again. Gone are the debauched blooze pangs of Bad Seed offshoot Grinderman, gone are the ecstatic hallelujahs of *Abattoir Blues*. Gone, too, is guitarist Mick Harvey, leaving Nick Cave as the band's sole original member. Much like the similarly low-key *The Boatman's Call*, Cave's highly anticipated 15th album with the Bad Seeds manages the puzzling feat of making a great band seem inconsequential, if not entirely absent. To put a more positive spin on it: bubbling tracks like "Water's Edge" and "We Real Cool" thrive on sparse arrangements, brooding tension, and oblique lyrical details; the band is there, waiting to strike. "Jubilee Street," the record's high point and current single, boasts not only narrative, but gorgeous melodic release in the form of Warren Ellis's violin. See also: "Higgs Boson Blues," quite nearly a classic Cave run-on, a vehicle for a modest choir of manly men, and a blues tune for a post–Large Hadron Collider world. When the so-called suspense is merely lackluster, as in the dull opener "We No Who U R" and the closing title track, Cave's usual alertness turns into a meandering lack of focus. *Push the Sky Away* feels heavy on breath-taking and woodshedding, an album of waiting for sparks to ignite. "She was a catch/We were a match/I was the match that would fire up her snatch," he notes with gusto in the ballad "Mermaids," fondly recalling those moments of inspired decadence, though not recreating them.

_ZETH LUNDY » ZETH@PHOENIX.COM

+++1/2 BEACH FOSSILS, *CLASH THE TRUTH*

Captured Tracks » Last year in an interview with the *Phoenix*, Dustin Payseur of Beach Fossils said his sophomore album would be inspired by "a lot of frustration from a lot of different sources." That sentiment surfaces in the first minutes of the opening title track: "Clash the Truth" is a fast two-minute song featuring much of the same jangly guitar work as their 2012 debut, but Payseur's vocals sound punchier and higher in the mix, a departure from their previous summery pace. Other immediately grabbing tracks here are "Generational Synthetic" — a song which Payseur told us is about the complications of artists making money from corporate sponsors — as well as "In Vertigo," a song with guest vocals by Kazu Makino of Blonde Redhead. The beauty of Beach Fossils has always been in the tension between Payseur's disaffected deadpan and the band's super-visceral live shows (before Beach Fossils, he spent years playing in hardcore bands) and on *Clash* much of that post-punk energy translates soundlessly.

_LIZ PELLY

BEACH FOSSILS :: T.T. the Bear's Place, 10 Brookline St, Cambridge :: February 24 :: 8:30 pm :: 18+ :: $12 :: 617.492.0082 or tttthebears.com

++1/2 ATLAS GENIUS, *WHEN IT WAS NOW*

Warner Bros » "Trojans," this Australian quartet's pile-driving lead single, is an indie-bubblegum classic, blending high-on-life lyrical gibberish with a turtle-waxed guitar groove and a hook that lassos your brain into melodic delirium. A whole pack of "Trojans" would've been stellar — instead, it's a solitary flash of big, dumb brilliance. Atlas Genius are schooled students of modern pop architecture, seamlessly bouncing from Coldplay-styled acoustic rock to fizzy Phoenix funkiness to dead-pumped Strokes-ian guitar cling. But *When It Was Now* is more like an alt-pop *NOW* compilation than a joyous synthesis. Originality aside, it's pretty damn pleasant — a choice soundtrack to your next prom-night make-out session or beer-pong challenge. "All these girls are not the same as you," Keith Jeffery romanticizes to a dance-floor mistress on the syrupy synth-pop rush of "All These Girls," harnessing all the bumbling, tongue-tied charm of a hungover frat boy. It ain't exactly Bill Shakespeare (or "Trojans"), but it gets the job done.

_RYAN REED

ATLAS GENIUS + IMAGINE DRAGONS + NICO VEGA :: House Of Blues, 15 Lansdowne St, Boston :: February 25 :: 6:30pm :: All Ages :: $25 - $35 :: 888.693.2583 or hob.com/boston

STAFF SPINS

What we're listening to

Orchestral Manoeuvres in the Dark "Metroland" [BMG/100% Records] OMD's 2010 comeback record *History of Modern*, the Wirral Peninsula new-wave band's first in 14 years, was hailed as a return to form for the '80s electronic-pop crooners. But though *Modern* was palatable, new single "Metroland" is their finest effort since 1988's "Dreaming," retaining the new-romantic charm that made them the embodiment of a John Hughes soundtrack. It's seven-and-a-half minutes of circular, spiraling, minimal synthpop with a bottom-heavy beat that recalls their more avant-garde early years. "Metroland" is surprisingly good, and out March 25. New LP *English Electric* drops April 9.

_MICHAEL MAROTTA

LIVE MUSIC

THURSDAY 21

ABAKUS + BUSINESS CASUAL DISCO › 9 pm › Brighton Music Hall, 158 Brighton Ave, Allston › $13-$15 › 617.779.0140 or ticketmaster.com

ALI AMR GROUP › 7:30 pm › Regattabar, 1 Bennett St, Charles Hotel, Cambridge › $12-$16 › 617.661.5000 or regattabarjazz.com

ELAN TROTMAN › 8 pm › Scullers, 400 Soldiers Field Rd, Cambridge › $25 › 617.783.0090 or scullersjazz.com

ENSLAVED + PALLBEARER + ANVIENT VVISDOM › 7 pm › The Sinclair, 52 Church St, Cambridge › $18; $16.50 advance › 617.451.7700 or ticketmaster.com

THE GROWNUP NOISE + FREEDY JOHNSTON + GOLDEN BLOOM › 8 pm › Middle East Upstairs, 472 Mass Ave, Cambridge › $9 › 617.864.EAST or ticketweb.com

HO-AG + HALLELUJAH THE HILLS + DEAR LEADER › Oberon, 2 Arrow St, Cambridge › 866.811.4111 or cluboberon.com

SHADOW THERAPY + A KING IN WAIT + IT'S A WONDERFUL KNIFE + THE CLIQUE › Radio Upstairs, 379 Somerville Ave, Somerville › 617.764.0005 or radiobarunion.com

THE SPINTO BAND + YALE, MASSACHUSETTS + NASSY › 9 pm › Great Scott, 1222 Comm Ave, Allston › $10 › 617.566.9014 or ticketweb.com

VATTNET VISKAR + LIVVER + THE UNDER + GREAT AMERICAN GHOST › 8 pm › O'Brien's, 3 Harvard Ave, Allston › $7 › 617.782.6245 or obrienspubboston.com

YOUNG ADULTS + THE SUICIDE DOLLS + EARTHQUAKE PARTY! + SOCCER MOM › 8:30 pm › T.T. the Bear's Place, 10 Brookline St, Cambridge › $8 › 617.492.2327 or ticketweb.com

FRIDAY 22

ANIMAL FLAG + ADAM KRONOWSKI + JACKSON WARGO › 8 pm › Café 939, 939 Boylston St, Boston › $10 › 617.747.6038 or ticketmaster.com

ANTONIO SANCHEZ › 8 pm › Scullers, 400 Soldiers Field Rd, Cambridge › $25 › 617.783.0090 or scullersjazz.com

ASTON + SUNSHINE RIOT + BONFIRE BLUE + THE HOLLOW SOUND + WE WERE ASTRONAUTS › 7:30 pm › Church of Boston, 69 Kilmarnock St, Boston › $10 › 617.236.7600 or churchofboston.com

ATOMIC SAVANTS + THE VIVS + MARS + MODGUN › Radio Downstairs, 379 Somerville Ave, Somerville › $10 › 617.764.0005 or radiobarunion.com

BANDITAS + MAIL THE HORSE › P.A.'s Lounge, 345 Somerville Ave, Somerville › 617.776.1557

BRUNT OF IT + THE BLUE BLOODS + DEAD FRIENDS + A COMMON GOAL + PENALTY KILL › 8 pm › Middle East Upstairs, 472 Mass Ave, Cambridge › $10 › 617.864.EAST or ticketweb.com

CZARFACE [INSPECTAH DECK OF WU TANG CLAN AND 7L & ESOTERI] + APATHY + MASSTAPEACE + BIG KURT AND PK-30 + OUTLAND CAMP + GREEN LINE INBOUND › 8 pm › Middle East Downstairs, 480 Mass Ave, Cambridge › $15-$18 › 617.864.EAST or ticketweb.com

DJ SPENCER 4 HIRE + DJ MCFLY + DJ JUBALANI › 9:30 pm › Good Life, 28 Kingston St, Boston › $5 before 11pm › 617.451.2622 or goodlifebar.com

DOPAPOD + GHOSTS OF JUPITER + THE JAUNTEE › 8 pm › Paradise Rock Club, 967 Comm Ave, Boston › $15 › 617.562.8800 or ticketmaster.com

FAT CREEPS + DREAM WARRIOR + THE FAGETTES › 8 pm › O'Brien's, 3 Harvard Ave, Allston › $7 › 617.782.6245 or obrienspubboston.com

LADY LAMB THE BEEKEEPER › 8:30 pm › T.T. the Bear's Place, 10 Brookline St, Cambridge › $12 › 617.492.2327 or ticketweb.com

>> LIVE MUSIC on p 70

PHX PICKS >> CAN'T MISS

TUE 2/5

• **WINTER** Emerson College student Samira Winter doesn't just have a seasonally-appropriate surname, she's also armed with a sterling debut EP, *Daydreaming*, that was released this past Christmas Eve and produced by Nolan Eley of Boston neo-shoegazers Infinity Girl. The lead title track is a layered dream-pop number that suggests a warm future in the land of Winter.
Great Scott, 1222 Comm Ave, Allston :: 9 pm :: $8 :: greatscottboston.com

• **CUSSES** Last month Georgia trio Cusses had their video for "Don't Give In" added to MTV rotation, a result of winning an MTVu Freshman Fan poll. It's a sign of things to come for the no-wave/post-punk band outta Savannah, whose 2012 self-titled debut is a romper-ride of sinister sounds. This is the latest in WFNX's ongoing What's F'n Next live series.
Middle East upstairs, 472 Mass Ave, Cambridge :: 8 pm :: $9 :: ticketweb.com

TUE 2/5

• **VUNDABAR** Perhaps the best thing to come out of Scituate since Ted Donato laced up the skates for the Bruins in the early '90s, fresh-faced garage rock dudes Vundabar will soon all call Cambridge home. Which is good, because it means no more long commutes back and forth along a lonely Route 3 — and more shows around the city. The trio open this Eye Design gig that also features Kal Marks, Onslo, and Lady Bones, but they'll hardly be finished with sludgy jam "Greenland" before you're hooked.
Great Scott, 1222 Comm Ave, Allston :: 9 pm :: $8 :: greatscottboston.com

TUE 2/5

• **MAC DEMARCO** Another day, another Captured Tracks artist worthy of your attention. Whereas the nervy indie rock of Beach Fossils will keep Cambridge in awe at the beginning of the week, Canadian Mac Demarco's gig tonight at the Middle East is equally intriguing. Demarco's slacker rock has more in common with more relaxed-sounding label mates like Blouse and Widowspeak while remaining as endearing as his quicker-pulsed brethren.
Middle East downstairs, 480 Mass Ave, Cambridge :: 8 pm :: $12 :: ticketweb.com

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ARTS & EVENTS ::

« LIVE MUSIC from p 69

"THE PILL: CROSSFADE WEEKEND" - With DJ Ken - DJ Michael V - DJ Chris Ewen - 10 pm - Great Scott, 1222 Comm Ave, Allston - $5 - 617.566.9014 or ticketweb.com

RADIO CONTROL + THE MONSIEURS + THICK SHAKES + DJ JOHN FUNKE - 10:30 pm - Plough & Stars, 912 Mass Ave, Cambridge - 617.576.0032 or ploughandstars.com

RAILROAD EARTH + KINGSLEY FLOOD - 8 pm - House of Blues, 15 Lansdowne St, Boston - $23-$25 - 888.693.2583

"SOLID!" - With DJ Durkin - 11 pm - ZuZu, 474 Mass Ave, Cambridge - $5 - 617.864.3278 or zuzubar.com

SOUND ICON - 7:30 pm - Institute of Contemporary Art, 100 Northern Ave, Boston - $10-$20 - 617.478.3100 or icaboston.org

STEVE KIMOCK - 9 pm - Brighton Music Hall, 158 Brighton Ave, Allston - $25-$30 - 617.779.0140 or ticketmaster.com

STEVE SHOOK + KIMON KIRK + THE CHANDLER TRAVIS PHILHARMONIC - 9 pm - Lizard Lounge, 1667 Mass Ave, Cambridge - $10 - 617.547.0759 or lizardloungeclub.com

SATURDAY 23

AER + CRIS CAB + MOD SUN + CISCO ADLER - 7 pm - House of Blues, 15 Lansdowne St, Boston - $20 - 888.693.2583

AS THE SPARROW + SÓ SOL + CHAPARRALS + THE BEAUTY WAY + POCKET RADIO - Precinct, 70 Union Sq, Somerville - 617.623.9211 or precinctbar.com

BLACK THAI + GIVETHEMROPE + HJORDA - 8 pm - O'Brien's, 3 Harvard Ave, Allston - $8 - 617.782.6245 or obriensspubboston.com

CITIZEN'S ORCHESTRA - 10 pm - Outpost 186, 186 1/2 Hampshire St, Cambridge - $10 - 617.876.0860 or zeitgeistoutpost.org

COCKNEY REJECTS + YOUTH BRIGADE + DAN WEBB & THE SPIDERS - 8 pm - Middle East Downstairs, 480 Mass Ave, Cambridge - $20-$22 - 617.864.EAST or ticketweb.com

CRADLE OF FILTH + THE FACELESS DEVA MAHAL + FREDRICKS BROWN BAND - 10 pm - Beehive, 541 Tremont St, Boston - 617.423.0069 or beehiveboston.com

"FRESH PRODUCE" - With DJ Formal - 9:30 pm - Good Life, 28 Kingston St, Boston - $8 - 617.451.2622 or goodlifebar.com

GEOFF RICKLY [THURSDAY] + VINNIE CARUANA [THE MOVIELIFE] + A LOSS FOR WORDS + KOJI + BRIAN MARQUIS - 9 pm - TT, the Bear's Place, 10 Brookline St, Cambridge - $13 - 617.492.2327 or ticketweb.com

JAMES HUNTER - 8 pm - The Sinclair, 52 Church St, Cambridge - $15-$17 - 617.451.7700 or ticketmaster.com

JANUSZ KOWALSKI SUPER FUSION BAND - 9 pm - Ryles, 212 Hampshire St, Cambridge - $10 - 617.876.9330 or rylesjazz.com

PATSY HAMEL BAND - 6 pm - Sally O'Brien's, 335 Somerville Ave, Somerville - 617.666.3589 or sallyobriensbar.com

PHONY PPL - 9 pm - Brighton Music Hall, 158 Brighton Ave, Allston - $12-$14 - 617.779.0140 or ticketmaster.com

SUNDAY 24

ACID BABY JESUS + HELLSHOVEL + CREATUROS + WHITE PAGES + SAMOSA - 8 pm - O'Brien's, 3 Harvard Ave, Allston - $7 - 617.782.6245 or obriensspubboston.com

BEACH FOSSILS - 11 pm - TT, the Bear's Place, 10 Brookline St, Cambridge - $12 - 617.492.2327 or ticketweb.com

DESAPARECIDOS + JOYCE MANOR - 8 pm - Paradise Rock Club, 967 Comm Ave, Boston - Sold Out - 617.562.8800 or ticketmaster.com

GHOST THROWER + FOREIGN TONGUES + SAINTHOOD REPS - 9 pm - Great Scott, 1222 Comm Ave, Allston - $10 - 617.566.9014 or ticketweb.com

THE GREAT AK + THE WEYDT + THE RESEMBLANCE + THE GREAT COMMISSIONER - 7 pm - Middle East Upstairs, 472 Mass Ave, Cambridge - $10-$12 - 617.864.EAST or ticketweb.com

"THE GREAT AMERICAN SONGBOOK: THE MUSIC OF QUINCY JONES" - Berklee Performance Center, 136 Mass Ave, Boston - 617.266.7455

MOOSH & TWIST + HUEY MACK - 7 pm - Middle East Downstairs, 480 Mass Ave, Cambridge - $15-$35 - 617.864.EAST or ticketweb.com

PENTATONIX - 8 pm - House of Blues, 15 Lansdowne St, Boston - Sold Out - 888.693.2583

SILVERSTEIN + LIKE MOTHS TO FLAMES + SECRETS + GLASS CLOUD + ISSUES - 7 pm - The Sinclair, 52 Church St, Cambridge - $16 - 617.451.7700 or ticketmaster.com

STILL, I RISE - 1 pm - Middle East Upstairs, 472 Mass Ave, Cambridge - $10-$12 - 617.864.EAST or ticketweb.com

MONDAY 25

CUSSES + SUGAR BOMB + BUTTONS AND MINDY - 8 pm - Middle East Upstairs, 472 Mass Ave, Cambridge - $9 - 617.864.EAST or ticketweb.com

THE IDO MESHULAM QUARTET + DANIEL ROTEM - 1 pm - Café 939, 939 Boylston St, Boston - Free - 617.747.6038 or ticketmaster.com

IMAGINE DRAGONS + ATLAS GENIUS + NICO VEGA - 7:30 pm - House of Blues, 15 Lansdowne St, Boston - Sold Out - 888.693.2583

KID MOUNTAIN + WINTER + HORSEHANDS - 9 pm - Great Scott, 1222 Comm Ave, Allston - $8 - 617.566.9014 or ticketweb.com

MACKIE BURNETTE + PANORAMA - 9 pm - Middle East Corner, 480 Mass Ave, Cambridge - Free - 617.864.3278 or ticketweb.com

THUNDERBLOODS + METAL FEATHERS + RAMEN NOODLE BLACKOUT - 10 pm - ZuZu, 474 Mass Ave, Cambridge - Free - 617.864.3278 or zuzubar.com

TUESDAY 26

MIKE STERN BAND + RANDY BRECKER + ANTHONY JACKSON + DAVE WECKL - 7:30 pm - Regattabar, 1 Bennett St, Charles Hotel, Cambridge - $28 - 617.661.5000 or regattabarjazz.com

TALIB KWELI + LOWTONE SOCIETY + CORY MO + ELEMENTAL ZAZEN + MC KABIR + DJ SLIPWAX - 8 pm - Middle East Downstairs, 480 Mass Ave, Cambridge - $20-$25 - 617.864.EAST or ticketweb.com

"ZUESDAY QUEER DANCE PARTY" - With DJ Leah V & Black Adonis - 10 pm - ZuZu, 474 Mass Ave, Cambridge - $3 - 617.864.3278 or zuzubar.com

WEDNESDAY 27

BAD ART ENSEMBLE - 10:30 pm - Plough & Stars, 912 Mass Ave, Cambridge -

PHX PICKS >> JAZZ & WORLD

FRI 22

• **MIGUEL ZENÓN** Visionary alto-saxophonist and composer Miguel Zenón earned a MacArthur Fellowship while exploring the roots music of his native Puerto Rico. He and his superb quartet join the NEC Jazz Orchestra for a rare performance of his extended multimedia piece *Identities Are Changeable: Tales from the Diaspora*.
Jordan Hall, 30 Gainsborough St, Boston :: 8 pm :: $15 :: 617.585.1260 or necmusic.edu/jazz

• **ANTONIO SANCHEZ** The phenomenal drummer and composer Antonio Sanchez (Pat Metheny's right-hand man for the past few years) celebrates the release of *New Life* (CAM Jazz) with some of the players from the album: saxophonist David Binney, pianist John Escreet, and bassist Matt Brewer. Sanchez's fusion of Afro-Latin and swing rhythms is a wonder, and so are his far-reaching, roiling compositions.
Scullers, DoubleTree Guest Suites Hotel, 400 Soldiers Field Road, Boston :: 8 pm + 10 pm :: $25 :: 617.562.4111 or scullersjazz.com

WED 27

• **DOMINIQUE EADE & RAN BLAKE** Dept. of Boston Treasures: one of the finest singers in jazz teams up with her legendary mentor for an evening of standards and originals as a belated CD-release party for last year's *Whirlpool*. This is how it's done, people.
Scullers, DoubleTree Guest Suites Hotel, 400 Soldiers Field Road, Boston :: 8 pm :: $20 :: 617.562.4111 or scullersjazz.com

THU 28

• **FRED HERSCH TRIO** Hersch is one of the great contemporary poets of the keyboard. His trio's show at Scullers last fall was canceled because of a fire at the DoubleTree. Now the trio (with bassist John Hébert and drummer Eric McPherson) play the overdue CD-release party for *Alive at the Vanguard* (Palmetto).
Scullers, DoubleTree Guest Suites Hotel, 400 Soldiers Field Road, Boston :: 8 pm :: $25 :: 617.562.4111 or scullersjazz.com

617.576.0032 or ploughandstars.com
BAGELS THE DOG › 8 pm › Beehive, 541 Tremont St, Boston › 617.423.0069 or beehiveboston.com
CAVEMAN + COMPUTER MAGIC › 7 pm › The Sinclair, 52 Church St, Cambridge › $15; $13 advance › 617.451.7700 or ticketmaster.com
DOMINQUE EADE DUO + RAN BLAKE › 8 pm › Scullers, 400 Soldiers Field Rd, Cambridge › $20 › 617.783.0090 or scullersjazz.com
EELS + NICOLE ATKINS › 8 pm › Paradise Rock Club, 967 Comm Ave, Boston › $25 › 617.562.8800 or ticketmaster.com
MIKE STERN BAND + RANDY BRECKER + ANTHONY JACKSON + **DAVE WECKL** › 7:30 pm › Regattabar, 1 Bennett St, Charles Hotel, Cambridge › $28 › 617.661.5000 or regattabarjazz.com
NADIA SYED + CODY MASTERS + MISSING MARS › P.A.'s Lounge, 345 Somerville Ave, Somerville › 617.776.1557
THE ORWELLS + NICE GUYS › 8:30 pm › T.T. the Bear's Place, 10 Brookline St, Cambridge › $10 › 617.492.2327 or ticketweb.com
PIGPEN THEATRE CO. + PARKINGTON SISTERS › 8 pm › Café 939, 939 Boylston St, Boston › $12 › 617.747.6038 or ticketmaster.com
PSYLAB + KLOPTOSCOPE › 9 pm › Wonder Bar, 186 Harvard Ave, Allston › $5
>> LIVE MUSIC on p 72

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FRIDAY, FEB 22
BLUES / R&B / CD RELEASE SHOW
GRACIE CURRAN & THE HIGH FALUTIN BAND
RACKY THOMAS BAND
LYDIA WARREN

SATURDAY, FEB 23
(6:30PM) ZYDECO FROM LOUISIANA
ROSIE LEDET & HER PLAYBOYS
(10:30PM) 60'S ROCK NUGGETS
THE BAND THAT TIME FORGOT

SUNDAY, FEB 24
JAZZ BRUNCH 8:30 AM - 2:30 PM
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4:00PM - 7:00 PM

MONDAY, FEB 25
TEAM TRIVIA -8:30 PM
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TUESDAY, FEB 26
WEDDING BAND SHOWCASE
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WEDNESDAY, FEB 27: COUNTRY / BLUES
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THURSDAY, FEB 28: POP / ROCK
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FRIDAY, MAR 1: (7:30PM) ROOTS / FOLK
ROD PICOTT
(10PM) DISCO / FUNK
BOOTY VORTEX

SATURDAY, MAR 2: (7PM) BOSTON ROCKERS
THE STOMPERS
(10PM) BOB MARLEY TRIBUTE
DUPPY CONQUERORS

SUNDAY, MAR 3: (8:30PM) ELECTRONICA
THE DEER TRACKS
(FR. SWEDEN)

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3/9 POWER OF LOVE
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DOWNSTAIRS
FRI 2/22 — LEEDZ + BRICK PRESENT: CZARFACE (INSPECTAH DECK / 7L & ESOTERIC) APATHY
SAT 2/23 — COUNTRY REJECTS w/ YOUTH BRIGADE, JOA WEBB & THE SPIDERS
SUN 2/24 — 7PM: LEEDZ PRESENTS: OCD, MOOSH & TWIST, HUEY MACK • ALL AGES
TUE 2/26 — LEEDZ & 1 LIVE PRESENTS: KALIB KOWELL • LOWTONE SOCIETY

UPSTAIRS
THU 2/21 — THE GROWNUP NOISE, FREEDY JOHNSTON • GOLDEN BLOOM
FRI 2/22 — WORTH OF IT • THE BLUE BLOODS, DEAD FRIENDS • A COMMON GOAL
SAT 2/23 — SPARKS THE RESCUE, ALL AGES 1PM
FRI 2/22 — LEEDZ PRESENTS: MUKS, FOLK • FASHAWN • BLACK CLOUD MUSIC
SUN 2/24 — LEONARD LAWRENCE, ALL AGES 1PM
THU 2/21 — THE GREAT AK, THE MOVIT • ALL AGES 18+
MON 2/25 — WFNX PRESENTS CUSSES, SUGAR BOMB
TUE 2/26 — ROGUE RASCALS, ERIK HOLLAND (FROM DENMARK, AND) ALBERT KIDWELL
WED 2/27 — EARPHUNK, SHNEEANS & THE EXPANDED CONSCIOUSNESS

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ARTS & EVENTS ::

The **Fred Hersch Trio** play Scullers.

FRED HERSCH PHOTO BY STEVE J. SHERMAN

« LIVE MUSIC from p 71

› 617.351.2665 or wonderbarboston.com
SINGLE MOTHERS + SHE RIDES + NO FUN + TIRED OLD BONES › 9 pm › Great Scott, 1222 Comm Ave, Allston › $10 › 603.427 or ticketweb.com
ZEDD › 8 pm › House of Blues, 15 Lansdowne St, Boston › $36-$49.50 › 888.693.2583

THURSDAY 28

"A LIL LOUDER" › With The Almighty Pretty Face Posse + Jus Cuz Period › 9:30 pm › Good Life, 28 Kingston St, Boston › Free › 617.451.2622 or goodlifebar.com
"CENTRAL SQUARE JAZZ FESTIVAL" › Cantab Lounge Downstairs, 738 Mass Ave, Cambridge › $8 › 617.354.2685 or cantab-lounge.com
"DECADE: 80'S DANCE PARTY" › With DJ Paul Foley › 10 pm › ZuZu, 474 Mass Ave, Cambridge › Free › 617.864.3278 or zuzubar.com
FM BELFAST + CHILD ACTOR › 9 pm › Great Scott, 1222 Comm Ave, Allston › $10-$12 › 617.566.9014 or ticketweb.com
FRED HERSCH TRIO › 8 pm › Scullers, 400 Soldiers Field Rd, Cambridge › $25 › 617.783.0090 or scullersjazz.com
ISAAC DELUSION + BEARSTRONAUT › 8 pm › Café 939, 939 Boylston St, Boston › $10-$12 › 617.747.6038 or ticketmaster.com
JASON MARSALIS VIBES QUARTET › 7:30 pm › Regattabar, 1 Bennett St, Charles Hotel, Cambridge › $25 › 617.661.5000 or regattabarjazz.com
JOHN BLACKWELL PROJECT + BRUCE BARTLETT + BARON BROWNE › 8:30 pm › Ryles, 212 Hampshire St, Cambridge › $10 › 617.876.9330 or rylesjazz.com
MAC DEMARCO + CALVIN LOVE + THE GURU + ARIEL & THE UNDERTOW › 8 pm › Middle East Downstairs, 480 Mass Ave, Cambridge › $12 › 617.864.EAST or ticketweb.com
MACHINE GUN KELLY › 8:30 pm › Wilbur Theatre, 246 Tremont St, Boston › $27.50-$30 › 617.248.9700 or ticketmaster.com
EAST OR TICKETWEB.COM REBIRTH BRASS BAND › 7 pm › The Sinclair, 52 Church St, Cambridge › $25 › 617.451.7700 or ticketmaster.com
THE RUBY SUNS + PAINTED PALMS › 9 pm › Brighton Music Hall, 158 Brighton Ave, Allston › $12-$14 › 617.779.0140 or ticketmaster.com
SEAN BONES + BOYTOY › 8:30 pm › T.T. the Bear's Place, 10 Brookline St, Cambridge › $9 › 617.492.2327 or ticketweb.com
THE WOOD BROTHERS + RAYLAND BAXTER › 9 pm › Paradise Rock Club, 967 Comm Ave, Boston › $18-$20 › 617.562.8800 or ticketmaster.com

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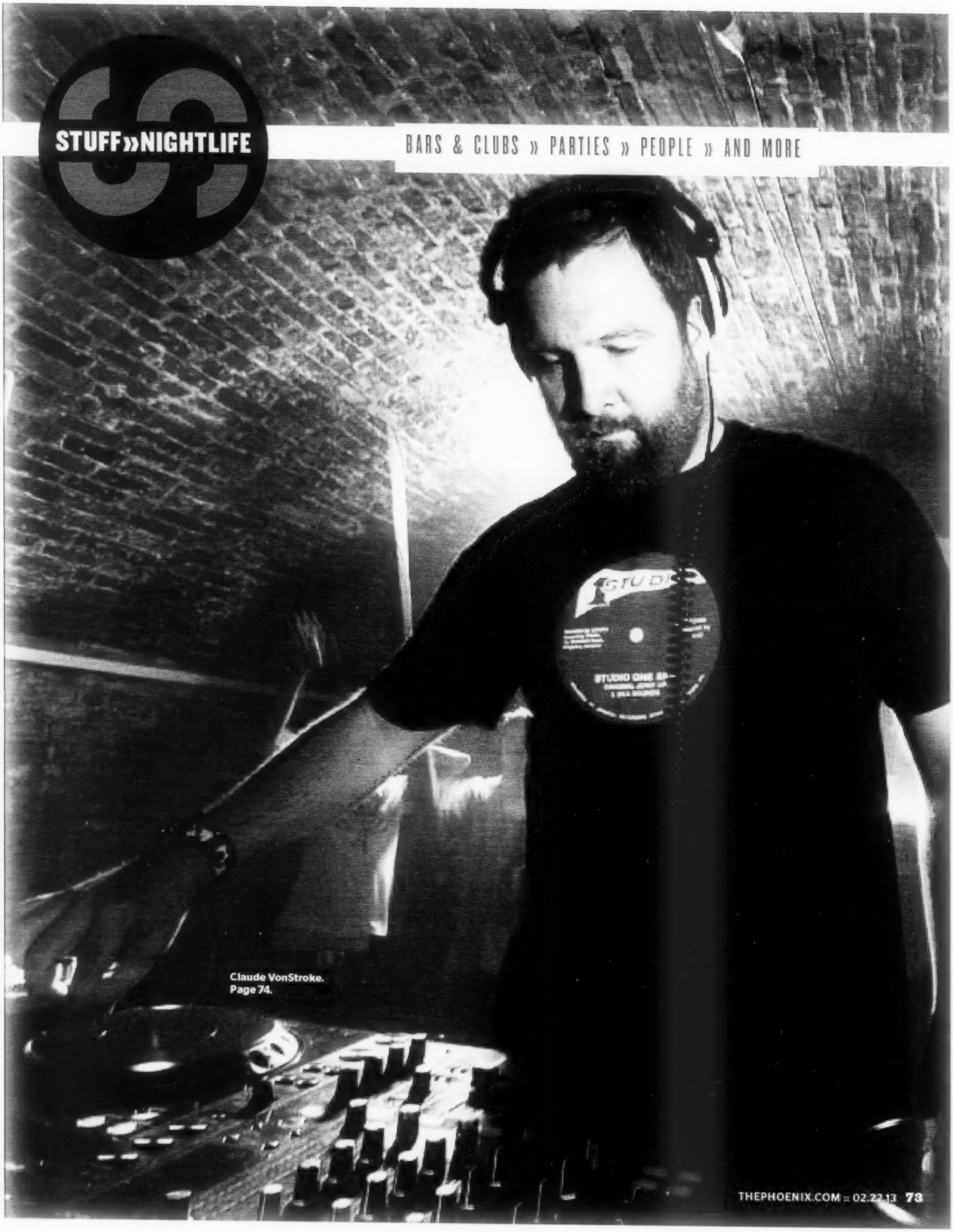

Claude VonStroke.
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STROKE OF

BY MICHAEL WALSH

CLAUDE VONSTROKE
PHOENIX LANDING, 512 MASS AVE, CAMBRIDGE :: FEBRUARY 24 :: 9 PM :: $20 :: FACEBOOK.COM/THEDROP-SUNDAYS

Somewhere along the line, it seems dance music became a contest — to determine who can fist-pump the highest and glow-in-the-dark the brightest. In a somewhat ironic twist of fate, Claude VonStroke's ascension to world-class talent has coincided with this shift.

But instead of merely assimilating, the Detroit-born, San Francisco-bred producer and contemporaries on his Dirtybird label have worked tirelessly to meld their traditional take on house and techno with a bit of this big-room flair that has been invading our dance floors. In anticipation of his Sunday appearance at Phoenix Landing to celebrate the second anniversary of weekly party the Drop, we spoke with VonStroke to find out how he sees himself fitting into the current EDM upswing.

You've been touring America fairly consistently for the past half-decade or more. So you've really been on the ground level to this current boom here in the States, where not just EDM, but underground spots are taking off as well. Yeah, everything is moving in America. It's amazing. It used to be that I had to go to Europe to make money and play a lot of cool gigs, but it's really changing. I can stay here. And it's fascinating, because America goes through waves really fast, and I know Europe will stay solid. But I can't tell yet if this is just going to be like, "Oh, it's huge!." And then it's not. I hope not. It'll be awesome if it stays hot for a really long time. It kind of depends on the cops, in the end really.

What about the little pockets of America, where you've never seen any semblance of a scene? You consistently play here in Boston, where there's always been a little bit of a scene, but in the past year or so it's really taken off. You know, I've always played in all the little cities, so I can't really say. Like, I've always gone all through the Southwest. I never do the actual South like Louisiana and all that. But I will say that now when I go to Detroit or Chicago, the crowd has like tripled. Same with New York. The crowds have tripled for us.

What about some of these mega-festivals that have been cropping up around the US? Do you see yourself having a place amongst those? Yeah, for example, this summer we're having our own stage at HARD Fest [in Los Angeles]. A lot of it just depends if we can get our own area. I've been doing those festivals for a while, but just getting slotted in between this sound and that sound, sometimes it works and sometimes it doesn't.

Do you view that as an opportunity to draw kids who may not be as deep into house music and may just be there for the rave aspect? That's all I can hope for when I'm playing in front of Calvin Harris or something. And I'm trying to make my show a little more interesting for this year. Not like cheesy, but just having some more interesting elements come in, a little more visual stuff. Just because I'm finding if you go to these festivals and you just show up with your T-shirt, it's tough! You gotta have something going on.

Well, the fact that Dirtybird has always had a lighthearted approach to dance music must be appealing to these kids, right? Yeah, yeah. We try to keep it fun because a lot of these parties are way too cool for school. And we really want people to have fun. We don't want you to feel intimidated when you come into the door. We want it to be a good time. The whole point of going out and all of this is to have fun, so that's really our main goal, always.

CLUB NIGHTS

BIJOU NIGHTCLUB & LOUNGE › Boston › 10 pm › House/Hip-Hop › "Bijou Thursdays"
BOND › Boston › 9 pm › House › "Taste Thursdays" with Joe Bermudez + Greg Pic
DOWN ULTRA LOUNGE › Boston › 10 pm › House/EDM › "Hype Nightlife Presents" with DJ Bamboora
EMERALD LOUNGE AT REVERE HOTEL › Boston › Old School/Lounge › DJ Trouble
ESTATE › Boston › 10 pm › Top 40/Hip-Hop › "Glamlife Thursdays"
GEM RESTAURANT & LOUNGE › Boston › 10 pm › Top 40 › "East Coast Nightlife Presents"
GREAT SCOTT › Allston › 9 pm › The Spinto Band + Yale, Massachusetts + Nassy
M BAR & LOUNGE › Boston › 9 pm › House › "Lotus Thursdays" with DJ Edward Grant Stuart + DJ Felix Cutillo
NAGA › Cambridge › 10 pm › Top 40/EDM/Latin › "Verve Thursdays"
NIX'S MATE › Boston › 7 pm › Top 40 › "Rotating Action" with DJ Action Jackson + DJ Matty D
PHOENIX LANDING › Cambridge › 10 pm › Drum n' Bass › "Elements" with Crook & Lenore
RAMROD › Boston › 10 pm › House › "Trainwreck Thursdays" with DJ Brian Derrick
RUMOR › Boston › 11 pm › House/EDM/Hip-Hop › "Rumor Thursday Sessions" with DJ Tak Yamashita
STORYVILLE › Boston › 10 pm › House › "Storyville Thursdays" with DJ Costa

BIJOU NIGHTCLUB & LOUNGE › Boston › 10 pm › EDM › Infinity Ink + Tamer Malki
BOND › Boston › 10 pm › Top 40 › "Redemption Fridays"
CURE LOUNGE › Boston › 10 pm › "VIP Fridays" with DJ Profenna
DISTRICT › Boston › 10 pm › Latin › "Latin Fridays" with DJ Juan Madrid
DOWN ULTRA LOUNGE › Boston › 10 pm › House/Top 40/Hip-Hop › Dueling DJs
EMERALD LOUNGE AT REVERE HOTEL › Boston › Top 40 › DJ BK
ESTATE › Boston › 10 pm › "Estate Fridays" › 10:30 pm › House/EDM › Triarchy
GREATEST BAR › Boston › 9 pm › Top 40 › "Dirty Water Fridays"
GUILT › Boston › 10 pm › House/EDM › "Queer Fridays"
GYPSY BAR › Boston › 10 pm › House › "Insta-Party Fridays"
HURRICANE O'REILLY'S › Boston › 10 pm › Top 40 › "Hurricane Fridays"
JULEP BAR › Boston › EDM/House/Top 40 › DJ Digital Dave
MILKY WAY › Jamaica Plain › 9 pm › "Dyke Night"
NAGA › Cambridge › 10 pm › Tech-House/Booty Bass › "Headz Up" with Christian Martin"
NIX'S MATE › Boston › 8 pm › Top 40 › "Nix's at Night"
PHOENIX LANDING › Cambridge › 10 pm › Top 40 › "Pretty Young Thing" with DJ Vinny
RISE › Boston › 1 am › EDM/House › Bamboora & friends
ROYALE › Boston › 10 pm › House/Electro/Disco › "Full on Fridays"
RUMOR › Boston › 10 pm › Top 40/Mash-Ups › "Touch Fridays" with DJ Dres + DJ Hectik + DJ Lus
UMBRIA PRIME › Boston › 10 pm › House › "VIP Fridays"
VENU › Boston › 11 pm › EDM/Hip-Hop/House › "Venu Fridays"
WEST END JOHNNIE'S › Boston › 10 pm › Top 40s/House/Mash-Ups [upstairs] + 90s [downstairs] › "Showtime Fridays"

"Full on Fridays" continue at Royale.

FULL ON FRIDAYS AT ROYALE PHOTO BY NATASHA MOUSTACHE

BIJOU NIGHTCLUB & LOUNGE › Boston › 10 pm › House/Hip-Hop › "Bijou Saturdays"
BOND › Boston › 10 pm › House › "Flaunt Saturdays"
CURE LOUNGE › Boston › 10 pm › Top 40/House/Rock/Pop/Hip-Hop › "Saturdays at Cure" with rotating DJs Hectik + DJ 7L + Brek.One + DJ Theo A + DJ Frank White
DISTRICT › Boston › 10 pm › Mash-Ups › "Status Saturdays" with DJ Cootz
DOWN ULTRA LOUNGE › Boston › 10 pm › House/Top 40/Hip-Hop › Dueling DJs
EMERALD LOUNGE AT REVERE HOTEL › Boston › Top 40 › DJ Case
ESTATE › Boston › 10 pm › DJ Costa's House Party › 10 pm › Top 40 › "VIP Access Saturdays"
GEM RESTAURANT & LOUNGE › Boston › 10 pm › Top 40 › "East Coast Nightlife Presents"
GREATEST BAR › Boston › 9 pm › Top 40 › "Boston VIP List Saturdays"
JULEP BAR › Boston › 10 pm › Top 40/EDM › "Birthday Blowout" with DJ Dolo + DJ Soulo + DJ Obie + DJ Hevan + DJ Uptown + DJ Chizzy
NIX'S MATE › Boston › 10 pm › House › "Nix's at Night" with DJ Dirty Dek
PHOENIX LANDING › Cambridge › 10 pm › 80s/90s/One Hit Wonders › "Boom Boom Room" with DJ Vinny
RAMROD › Boston › 10 pm › Punk › "Loud!" with DJ Ghost + DJ Jonah Laze
RISE › Boston › 1 am › EDM › Will Monotone + Wil Trahan + Mike Iocco + Cesar Sousa
RUMOR › Boston › 10 pm › House/Hip-Hop/EDM › "Rumor Saturdays" with DJ Roger M + DJ JC
STORYVILLE › Boston › 10 pm › Top 40 › "Storyville Saturdays "
UMBRIA PRIME › Boston › 10 pm › House/Hip-Hop/EDM › "Gossip Saturdays"
VENU › Boston › 10 pm › Top 40/Mash-Ups/Latin › "Entourage Saturdays"

CURE LOUNGE › Boston › 10 pm › Hip-Hop/International House › "Industry Sundays" with DJ Hectik
EMERALD LOUNGE AT REVERE HOTEL › Boston › Old School Hip Hop/R&B › DJ Inkognito
PHOENIX LANDING › Cambridge › 10 pm › Dubstep/EDM/House/Techno › "The Drop"
RAMROD › Boston › 10 pm › House/Dance › "Dance!" with DJ George Pappas
RUMOR › Boston › 10 pm › Hip-Hop › "Tilt Sunday" with Supa DJ JKool + DJ Jack Frost + DJ Blackout + DJ Kojak

MINIBAR › Boston › 10 pm › Top 40s › "Mini Bar Mondays"
PHOENIX LANDING › Cambridge › 10 pm › Roots/Reggae/Dancehall › "Makka Monday" with Voyager 01 + DJ Uppercut
RAMROD › Boston › 10 pm › Retro/90s/Glam › "The Attic" with DJ Kuro

BIJOU NIGHTCLUB & LOUNGE › Boston › 10 pm › Soul/Funk/Hip-Hop › Roger Sanchez
MINIBAR › Boston › 10 pm › 90s/House › "Mini Bar Tuesdays"
NAGA › Cambridge › 10 pm › Top 40/House › "Tabu Tuesdays"
RAMROD › Boston › 10 pm › Punk › "Punk Night" with DJ Ghost
RUMOR › Boston › 10 pm › Top 40 › "Evolution Tuesdays" with DJ Hectik

BRAHMIN AMERICAN CUISINE AND COCKTAILS › Boston › House › "F*mous Wednesdays" with RoksonRoks
DISTRICT › Boston › 10 pm › Top 40/Mash-Ups/Hip-Hop › "Classic Wednesdays" with DJ Tanno
GREATEST BAR › Boston › 9:30 pm › Top 40 › "Wild Wednesdays"
MIDDLESEX LOUNGE › Cambridge › C.Z (M›O›D) + Cathy Cathodic + Bathaus + Magzilla
RAMROD › Boston › 10 pm › House/Dance › "Dance!" with DJ George Pappas
RUMOR › Boston › 10 pm › House/Latin › "Rumor Wednesdays" with DJ Adilson + DJ Boatslip + DJ Maryalice

BIJOU NIGHTCLUB & LOUNGE › Boston › 10 pm › House/Hip-Hop › "Bijou Thursdays"
BOND › Boston › 9 pm › House › "Taste Thursdays" with Joe Bermudez + Greg Pic
DOWN ULTRA LOUNGE › Boston › 10 pm › House/EDM › "Hype Nightlife Presents" with DJ Bamboora
EMERALD LOUNGE AT REVERE HOTEL › Boston › House › Kupha James
ESTATE › Boston › 10 pm › Top 40/Hip-Hop › "Glamlife Thursdays"
GEM RESTAURANT & LOUNGE › Boston › 10 pm › Top 40 › "East Coast Nightlife Presents"
M BAR & LOUNGE › Boston › 9 pm › House › "Lotus Thursdays" with DJ Edward Grant Stuart + DJ Felix Cutillo
NAGA › Cambridge › 10 pm › Top 40/EDM/Latin › "Verve Thursdays"
NIX'S MATE › Boston › 7 pm › Top 40 › "Rotating Action" with DJ Action Jackson + DJ Matty D
PHOENIX LANDING › Cambridge › 10 pm › Drum n' Bass › "Elements" with Crook & Lenore
RAMROD › Boston › 10 pm › House › "Trainwreck Thursdays" with DJ Brian Derrick
RUMOR › Boston › 10 pm › House/EDM/Hip-Hop › "Rumor Thursday Sessions" with DJ Tak Yamashita
STORYVILLE › Boston › 10 pm › House › "Storyville Thursdays" with DJ Costa

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Bill Burr has six shows at the Wilbur Theatre from February 21 through February 23.

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» At the [illegible] at the Revere Hotel

[illegible] annual Valentine's Gala brought a well-dressed crowd of theater buffs to the Revere Hotel, where they mingled with drag queens, company members, and some dude named Zachary Quinto. The cocktail hour was followed by dinner, dancing, and awards, plus a sneak-preview performance from Cirque du Soleil's *Amaluna*, directed by ART artistic director Diane Paulus and hitting Boston in the spring of 2014. For more on the ART, visit americanrepertorytheater.org.

Clockwise from top left: Maureen Sheehan, Mary Daniels, Henry Austin, and Lucy Mooney; Dina Selkoe; Rainbow Frite and Sabina Sydney; Georgia Lyman; Valerie Forgione and Kelsey Sampson; Randy Weiner and Jimmy Wetzel

ACTOR AND HONORARY GALA CHAIR

You may know him best as Spock, but Quinto — who loves performing on stage as much as on the big screen — currently stars as Tom in the ART's production of *The Glass Menagerie*.

He made our best-dressed list with a gray three-piece suit with a skinny tie and a dapper pocket square, all from Reiss. The British High Street label is a favorite of the actor, and you might just spot him scoping out the Newbury Street location between performances.

An East Coast man at heart. Quinto lives in LA but was born in Pennsylvania and is planning a move to NYC, so he wasn't put off by the Boston winter — Nemo included. In fact, he was out at 3 am when the blizzard hit, sliding on cafeteria trays down the Harvard Library steps with his fellow castmates.

_RENATA CERTO-WARE

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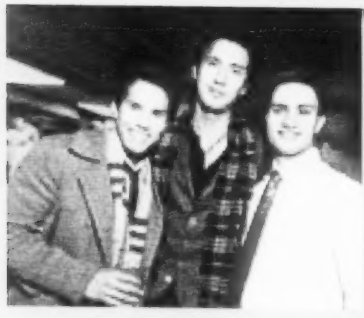

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AYANA MATHIS READS AT BROOKLINE BOOKSMITH FEBRUARY 24. READ MORE OF THIS INTERVIEW AT THEPHOENIX.COM

BY LISA WEIDENFELD

One of the most buzzed-about and acclaimed books of the new year since its publication last December, the Oprah Book Club selection *The Twelve Tribes of Hattie* (Knopf) is Ayana Mathis's first novel. Set across the span of the 20th century, it's the multi-generational story of a family's history during the Great Migration — the 20th-century movement of millions of African-Americans from the rural South to the industrialized North. Family matriarch Hattie moves to Philadelphia in 1932 as a 15-year-old with twins — later chapters tell the stories of nine more of her children as they seek to make lives for themselves. Mathis, 39, developed the book at the Iowa Writers' Workshop, where she was a student of the novelist Marilynne Robinson.

Why did you decide to write about the Great Migration as a topic? The book really is about a family. I think the Great Migration is a part of the story. I've heard it put very well, by people other than me, that it was set against the backdrop of [the Great Migration], and I do think that that is a very accurate way of describing it. Certainly the lives of the people in the book are affected by the Great Migration. As I wrote the characters, and their circumstances became more apparent to me, then it also became apparent that the Great Migration had to factor in and *did* factor in.

Hattie starts out the book, but then the subsequent chapters are from the point of view of her children. Why see Hattie through her children rather than the other way around? Hattie's a pretty complex character. She's a pretty complicated person, and I think that one of the best ways to get at her and to access her was by going through her children. The book is very much about Hattie, but it is also about her tribes. It's about her children and her grandchildren, and it seemed to me that the best way to access and describe her nuances was through the prism of her children's experience of her.

Why not revisit any of the children as time moves forward through the book? I wasn't necessarily interested in writing a novel that had a conventional arc in any way. I also was very interested in the idea that you meet each of these characters in some critical moment in his or her life, and you zoom in on them and you stay with them at that moment that is so critical, and you see what is most profound in them come into play, their histories and their personalities, in a way that mirrors real life. Most of the time we're all just walking around going to the grocery store or whatever, and all of who we are isn't necessarily in play. Our psychology and our parents, and our economic status and our race, and all of these things, they're with us, but they're not necessarily actively affecting our decisions or our behavior. But certainly in moments of crisis, all of those things tend to rise to the surface. I was very interested in capturing characters at moments in which what is most profound in them would rise to the surface. ::

"As I wrote the characters, it became apparent that the Great Migration had to factor in."

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THIS IS WHAT'S F'N NEXT.

The Bralette
Meet Madeline.
She was born and raised in Toronto, and is currently living in Montreal, where we met her. She attends McGill University and works as a tennis instructor.
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